VERDI

RIGOLETTO

Vocal Score

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RIGOLETTO

Opera in Three Acts

Libretto by

FRANCESCO MARIA PIAVE

Music by

GIUSEPPE VERDI

The English Version by
NATALIA MACFARREN

With an Essay on the
Story of the Opera by
RICHARD ALDRICH

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RIGOLETTO

Characters of the Drama

THE DUKE OF MANTUA		Tenor
RIGOLETTO, his Court Jester		Baritone
SPARAFUCILE, a Bravo		Bass
COUNT MONTERONE		Baritone
MARULLO	Gentlemen of the Court	Baritone
BORSA		Tenor
COUNT CEPRANO		Bass
AN USHER		Bass
GILDA, Rigoletto's daughter		Soprano
GIOVANNA, her nurse		Mezzo-Soprano
MADDALENA, Sparafucile's sister		Alto
COUNTESS CEPRANO		Mezzo-Soprano
A PAGE		Mezzo-Soprano

Chorus of Courtiers, Pages, etc.

THE SCENE IS LAID IN MANTUA AND ENVIRONS DURING THE SIXTEENTH CENTURY.

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RIGOLETTO

Opera in Three Acts

Words by FRANCESCO MARIA PIAVE

Music by GIUSEPPE VERDI

First Performed at the Gran Teatro La Fenice, Venice, March 11, 1851, with the Following Cast:

IL DUCA DI MANTOVA,	Tenor,	Signori	MIRATE
RIGOLETTO,	Baritone,		VARESI
SPARAFUCILE,	Basso,		PONS
IL CONTE DI MONTERONE,	Baritone,		DAMINI
MARULLO,	Baritone,		KUNERTH
MATTEO BORSA,	Tenor,		ZULIANI
IL CONTE DI CEPRANO,	Basso,		BELLINI
USCIERE DI CORTE,	Tenor,		RIZZI
GILDA,	Soprano,	Signore	TERESA BRAMBILLA
MADDALENA,	Contralto,		CASALONI
GIOVANNA,	Mezzo-Soprano,		SAINI
LA CONTESSA,	Mezzo-Soprano,		MORSELLI
PAGE,	Mezzo-Soprano,		MODES LOVATI

THE ACTION TAKES PLACE IN THE CITY OF MANTUA AND ITS VICINITY.
THE TIME IS THE SIXTEENTH CENTURY.

Rigoletto

No composer that ever lived, not even Beethoven or Wagner, underwent a more remarkable development in his artistic ideals, in his views as to the aims and methods of his art, or in his growth of power to realize them, than Verdi. In his long life of eighty-eight years he saw a complete change in the whole system of dramatic music, a change to which his ceaseless activity and ever-expanding genius conformed themselves. And while it would be going too far to rank him with the reformers who led in the accomplishment of this revolution.

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he contributed to it by the enormous popularity of his work, as he himself advanced toward the ripe perfection of his art, flowering in "Aida," "Otello" and "Falstaff." And so, since the activities of all productive artists must be analyzed and classified, the critics have separated Verdi's life-work into periods, and have found in "Rigoletto" the starting-point of a second stage of his artistic development. In this he is considered to have marked a notable advance upon his earlier works, represented at their best in "Ernani," which, according to Dr. Hanslick, were but his contributions to the mass of carnival operas that are annually produced by the score for the season in Italy, and are then speedily forgotten even in their native land, having seldom been heard of beyond its borders. "Rigoletto," with "Il Trovatore" and "La Traviata," which immediately followed it, represents a higher ambition, a striving for a more serious and substantial place in the world of music. These three works raised him at once to a position of the highest popularity throughout the whole of Europe; they put him, in fact, into a place beside Rossini, Bellini and Donizetti, whose voices were at this time all silenced, as the undisputed head of the Italian school of opera. In 1851, when "Rigoletto" was produced, he was thirty-eight years old; and from then till his death, fifty years later, his career was one of steadily advancing triumph.

The new romanticism of Victor Hugo, which then held the literary world captive, offered a rich field for operatic exploitation, and it was eagerly entered. In 1844, Verdi had selected Hugo's "Hernani" for operatic treatment, and had made a brilliant success with it; and saw now in the French dramatist's play, "Le Roi s'amuse," another subject for effective musical treatment. These subjects were not appropriated thus, however, without vigorous protest from Victor Hugo, who, when "Ernani" and "Rigoletto," respectively, were brought to Paris, did all in his power to prevent the public production of what he considered a literary mutilation of his work. In the case of "Ernani" he compelled a modification of the action, a change in the names and condition of the characters; and the collaborators were even prepared to consent to a change of title. Many similar alterations had already been made in the libretto drawn from "Le Roi s'amuse;" but Hugo went still further in opposition to its Paris production, entering an action against the manager in the courts, in which, however, he was signally defeated. Librettists in the first half of the last century were a harried fraternity. It was a time of revolution and unrest, and the police of all the Continental countries were determined that nothing should be shown upon the stage that might in the least fan the flame. The experiences of Verdi and his librettists with this censorship make amusing reading at this distance, though doubtless they brought much perplexity in their train at the time. The turbulent spirits of Italy, chafing under the Austrian yoke, were kept under especially strict surveillance in the opera houses by the dominant power. "Rigoletto" fared as half a dozen of Verdi's other operas fared.

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The opera was arranged for as the *opera d'obbligo* of the carnival season at La Fenice, the great opera house of Venice. Verdi himself had chosen the subject of "Le Roi s'amuse" for the piece, as he chose all his subjects, and intrusted its execution to Francesco Maria Piave, his hack librettist at this period, who had written a number of his previous librettos. Piave had carried out his task, and had put upon the book, as agreed with Verdi, the title of "La Maledizione." But having learned wisdom from experience, he took it to the police censor before he delivered it to the composer. It would not do at all. The frailties of royalty were altogether too drastically exploited, in the misdeeds of Francis I., in Hugo's play and in the libretto, and the production of such a piece was promptly forbidden. Piave was for writing another at once, to fulfill the contract with La Fenice. Verdi would listen to nothing of the sort. It must be "La Maledizione" or nothing. The proceedings seemed to be at a standstill, till help arrived from a quarter whence none was expected. The local commissary of police was a music lover and an admirer of Verdi. He wanted to hear the new opera. He suggested that the king, Francis I., be made into the insignificant ruler of a petty state; and since the title must also be changed—at this day it is difficult to see why—it had better be taken from the hero's name. Verdi agreed to these and a few other minor suggestions that wrought no injury to the dramatic substance of the piece. He set off for his home in Busseto, possessed of a veritable *furor scribendi*, and in forty days returned to Venice with the music complete.

The story, as it was finally accepted, is this: The licentious Duke of Mantua—who, as we have seen, represents Francis I. in Hugo's play—has among his followers a privileged buffoon, Rigoletto—the Triboulet of "Le Roi s'amuse"—a shapeless, deformed creature, whose moral nature is as evil as his physical aspect, except for his devoted love of his daughter Gilda. Her he keeps concealed and jealously guarded from the intrigues of the court. One of his functions is to act as pander to his master in his misdeeds; and he has assisted the Duke in the seduction of the wife of Count Ceprano, the daughter of Count Monterone (Hugo's St. Villiers). The first act opens upon a festal entertainment in the hall of the ducal palace, crowded with cavaliers and ladies. The Duke appears and sings the ballata, "Questa o quella," establishing at once his moral standing. He is plotting with Rigoletto to get rid of Ceprano; the cynical brutality of the buffoon's insults disgusts the assemblage of courtiers, who desire to be avenged upon him. Monterone enters, to demand satisfaction for his daughter's dishonor. He is taunted and mocked by Rigoletto, and as he is being dragged away by the Duke's orders, turns to the buffoon and curses him with a father's deep and terrible malediction. The second scene shows a deserted street at night, with Rigoletto before his own cottage—which adjoins the high wall surrounding Count Ceprano's palace—recalling with dread the curse that has been laid upon him. He enters the courtyard and meets his

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daughter Gilda, who lives here in retirement while he visits her secretly by night. These visits having come to the knowledge of the court, it is assumed that he has a mistress. Closely as she has been concealed, however, she has not escaped the notice and attentions of the Duke, who, in the guise of a poor student, has won her affections, and even as her father is leaving her, comes again to make love to her. He, too, leaves her—singing with her the duet "Addio, speranza ed anima"—and the scene is then invaded by a crowd of courtiers armed and masked. They are determined to avenge themselves upon Rigoletto for his taunting insolence in the court, by stealing his supposed mistress, Gilda, his daughter. Pretending that it is Count Ceprano's wife whom they intend to abduct from the adjoining palace, they enlist Rigoletto's aid. Having masked and blindfolded him, instead of scaling the wall as they pretend to do, they enter his own cottage and carry off Gilda to the Duke's palace. Rigoletto, too late, tearing off his bandage, recognizes his daughter's scarf that has been dropped, and faints in horror at the realization of what has happened, recalling again the curse that has been laid upon him.

The second act shows an apartment in the Duke's palace, where the Duke is bewailing the loss of Gilda, whom he has again sought at her home, and in vain. The conspirators enter, and change his laments to rejoicings by recounting their exploit at Rigoletto's cottage. Rigoletto himself then comes in upon them, affecting indifference, but finally bursts into a passionate appeal for the restoration of his daughter. She emerges from an inner apartment and tells him of her undoing; and when he vows to be revenged, Gilda, still loving her betrayer, pleads that he be forgiven.

The third act opens on a deserted spot on the shores of the river Mincio, outside the town of Mantua, with a rustic inn in the foreground. It is night. There come Rigoletto and Gilda, the former intent upon his revenge, for which he has arranged with the innkeeper, Sparafucile, an assassin who is ready to murder for money, "one-half before the deed is done, the rest when he is dead." He has a beautiful sister, Maddalena, who acts as his decoy, and who has attracted the amorous notice of the Duke. He comes this night, disguised as a cavalry officer, to make love to her, singing the aria "La donna è mobile," while Sparafucile prepares to kill him; but Maddalena herself is fascinated with the handsome stranger, and determines to save him. In the meantime Rigoletto and Gilda are outside, watching, the one gloating over his approaching revenge, the other bewailing her betrayal. The situation is musically interpreted by the famous quartet, "Un dì, se ben rammentomi," remarkable for its combination into one musical whole of the different expressions of the four characters: the amorous pleading of the Duke, the coquetry of Maddalena, the despair of Gilda, the baleful savagery of Rigoletto. Rigoletto sends his daughter home to disguise herself as a youth and take horse to escape to Verona, while he himself makes the final arrangements with Sparafucile for the Duke's murder. The

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Duke retires to sleep, and as Sparafucile reënters the house, he is again besought by Maddalena to spare the life of the intended victim. The assassin finally promises that if any other man shall enter the inn before midnight, he shall be sacrificed instead, to secure the money from Rigoletto. In the mean while, Gilda, having disguised herself as her father directed, returns to the inn in time to overhear Sparafucile's promise, and with a woman's devotion resolves to yield her life to save the Duke, her false lover. It is storming, and the thunder and lightning increase in fury. She demands admission; and there in the darkness, as she enters, is struck down. Then comes Rigoletto to see the fulfillment of his revenge. Sparafucile drags him out a sack, which Rigoletto is to throw into the river as containing the body of his enemy. But just at this moment of his triumph he hears the Duke's voice, from the floor above, carolling "La donna è mobile." He tears open the sack, and there in the lurid glare of the lightning flashes he sees, instead of his enemy's, Gilda's body. He realizes that the father's curse upon him has been fulfilled, and falls senseless upon his daughter's corpse. So ends one of the grisliest horrors that has ever been set to music for the operatic stage.

The opera made an instant success in Venice and throughout the Italian opera houses, and the melody of "La donna è mobile" was soon upon the lips of everybody. A story of this air has often been told, and is thus related by Mr. Streatfield in his "Masters of Italian Music:"

When the rôles were distributed, the tenor who was to play the Duke found a blank in his part at the beginning of the third act. He went to Verdi and asked what it meant. "Don't be in a hurry," said the *maestro*, "there is plenty of time." Every day it was the same story; the tenor petitioned in vain for his missing song. At last, the day before the final rehearsal, Verdi gave him the manuscript of the famous "La donna è mobile," but not before he had made him promise not to sing or whistle a note of it to a living soul. At the rehearsal every one was laid under a solemn oath not to divulge a note of the music before the performance. Verdi knew the quickness of Venetian ears. He knew that if the melody of the song were once heard outside the walls of the theatre, it would be all over Venice in a few hours, and at the performance the gilt would be off the ginger-bread. The secret was well kept, and the *canzone* was the success of the evening; but on the way home every one was humming the air, and by the next day it was the common property of every *gamin* in Venice.

"Rigoletto" was produced in London as soon as arrangements could be made for it, being heard at the Covent Garden Theatre in the season of 1853, for the first time, on May 15. The cast included Mario as the Duke, Ronconi as Rigoletto, Tagliafico as Sparafucile, Mme. Bosio as Gilda, and Mlle. Didiée as Maddalena. It was by no means warmly received by the press. The music was considered to be full of plagiarisms, lacking in ideas, "puerile" and "queer" in its modulations, and the opera was declared to possess no qualities that would ensure it a long life.

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Somewhat similar judgment was passed upon it in New York. Its first performance here was on February 19, 1855, at the Academy of Music, where Ole Bull made it the opening attraction of a brief and ill-starred venture in operatic management. Max Maretzek was the conductor, and the cast was as follows:

Duke of Mantua, ...	Signori Beagio Bolcioni
Rigoletto, ...	Ettore Barilli
Sparafucile, ...	Luigi Rocco
Gilda, ...	Signore Bertucca Maretzek
Maddalena, ...	Patti Strakosch

Yet in both cities it has had a long lease of life. "Rigoletto" did not reach Paris till 1857; it was produced there at the Théâtre Italien on January 19 of that year. The cast included Mmes. Frezzolini and Alboni and Signori Mario and Corsi. The first French performance was of a translation by Edouard Duprez at the Théâtre Lyrique, given on December 24, 1863, with Mlle. de Maësen as Gilda, Mlle. Dubois as Maddalena, M. Montjauze as the Duke, M. Ismaël as Rigoletto, and M. Wartel as Sparafucile. The Italian version had already established its success—the first that Verdi had ever scored in the French capital; and the opera in its French translation has ever since retained a firm hold upon the Parisian musical public—firmer, indeed, and with promise of longer continuance, than it can show in either London or New York.

RICHARD ALDRICH.

June 14, 1902.

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RIGOLETTO

Rigoletto.

Act I.

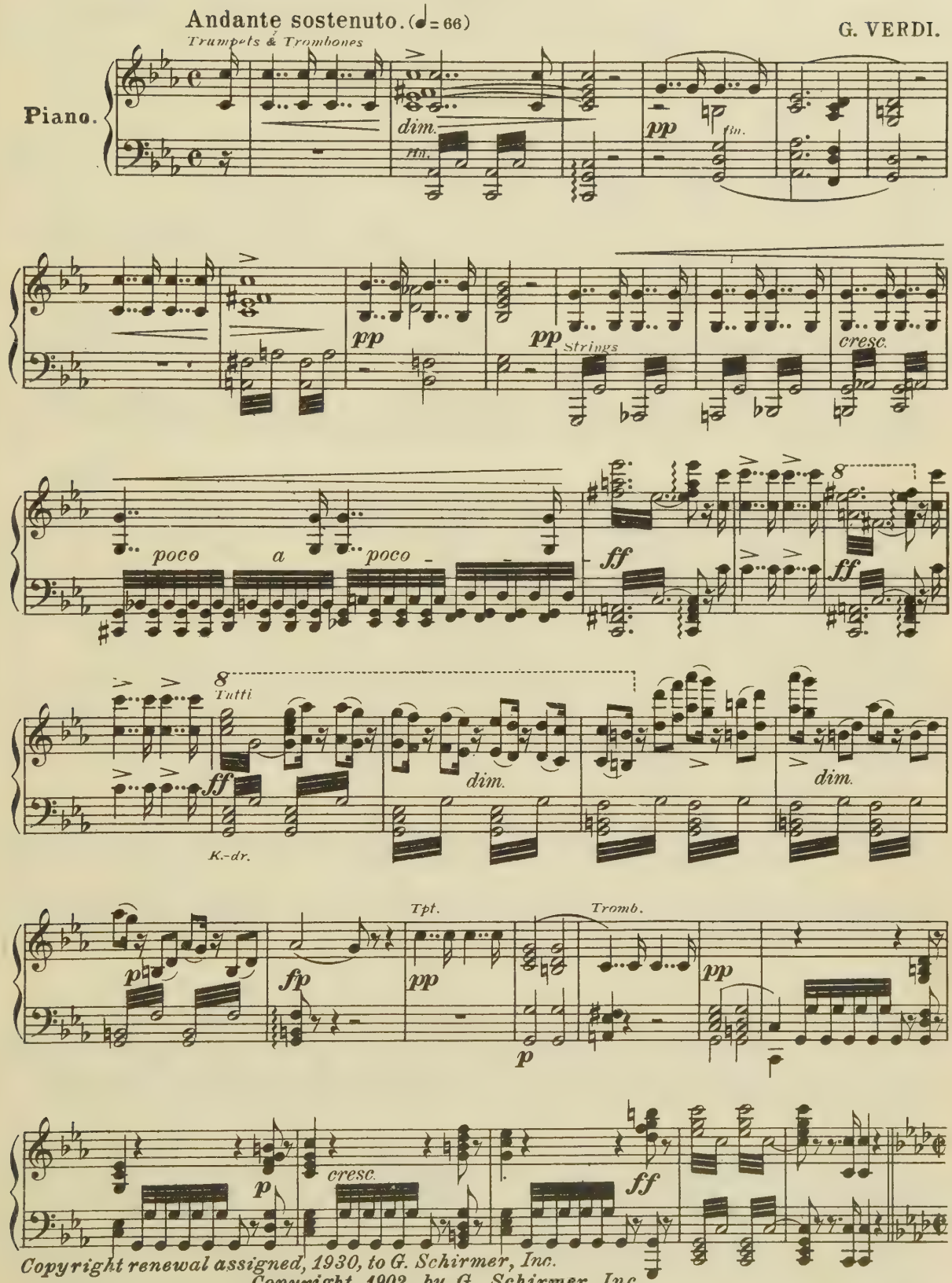
Prelude and Introduction.

Nº 1. "Della mia bella incognita.,,

Prelude.

Andante sostenuto. (♩= 66)

G. VERDI.



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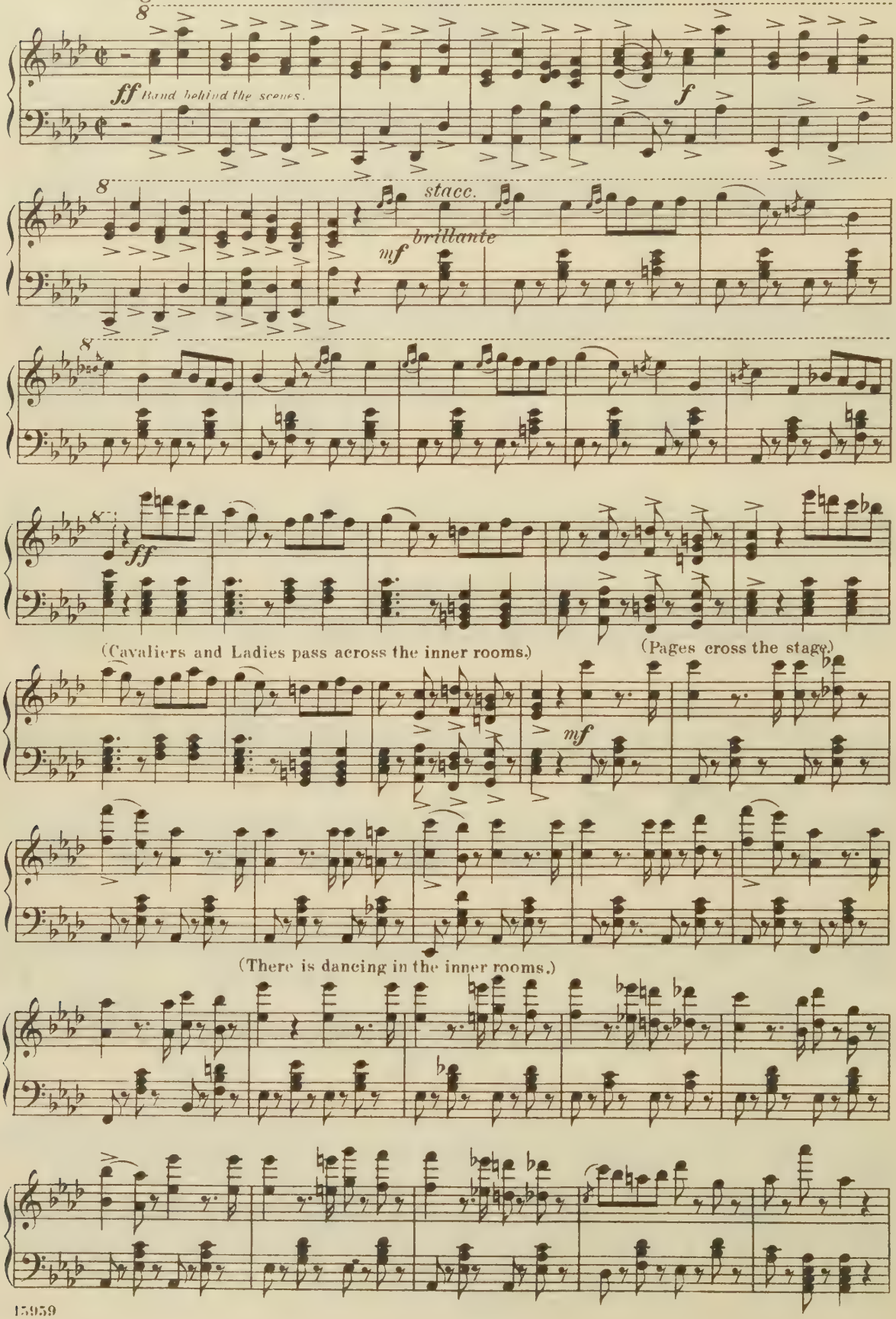
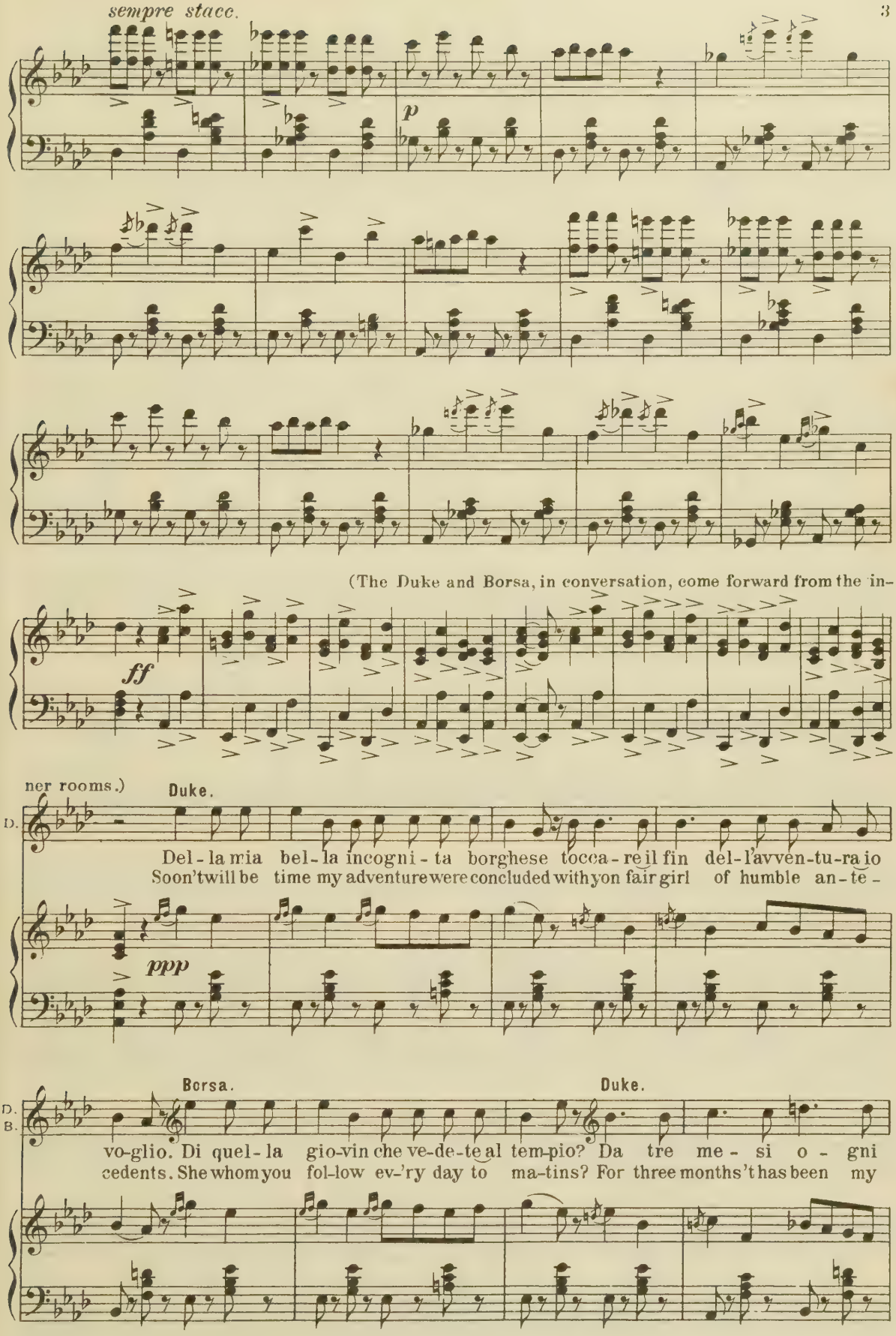
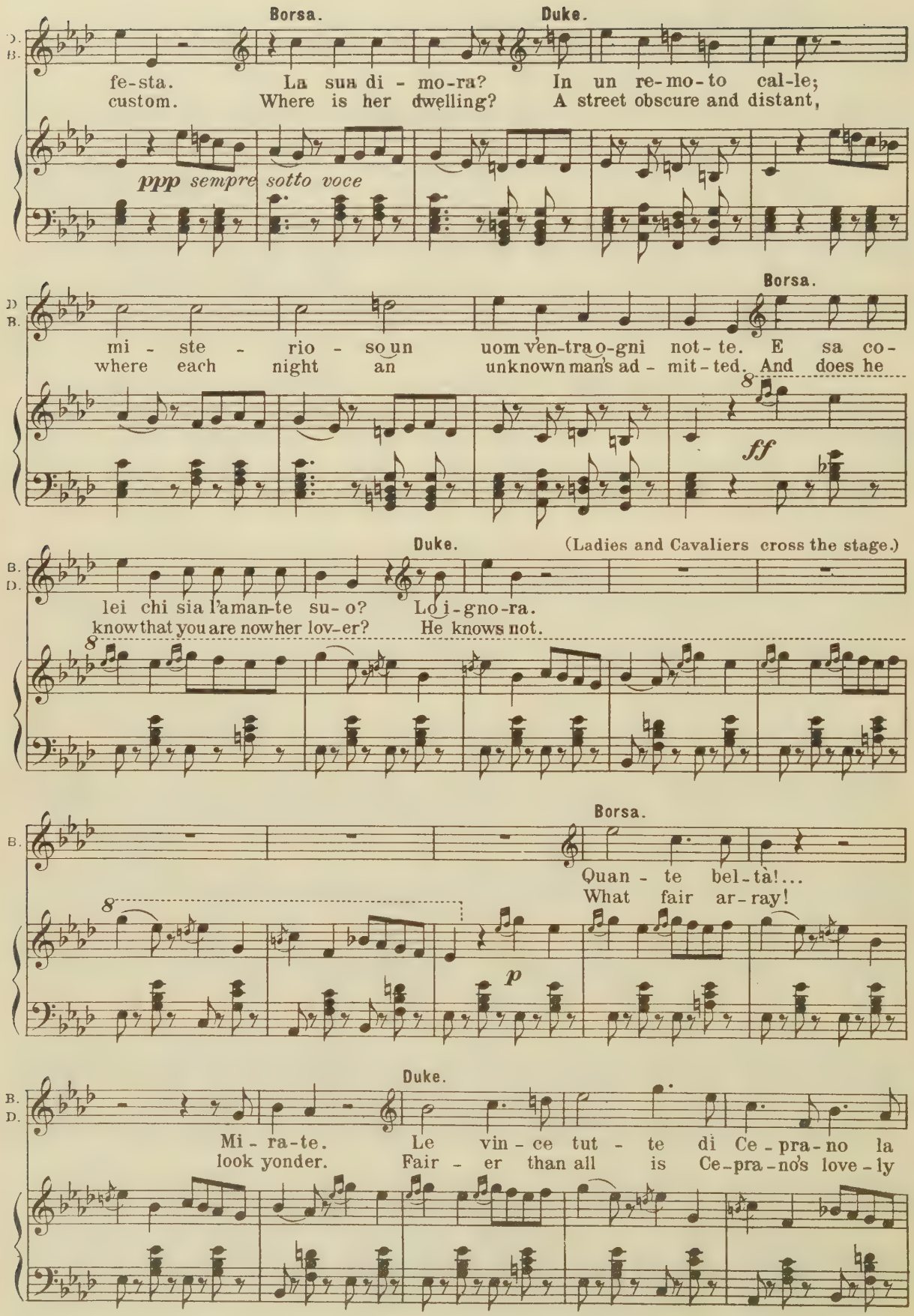
Introduction.

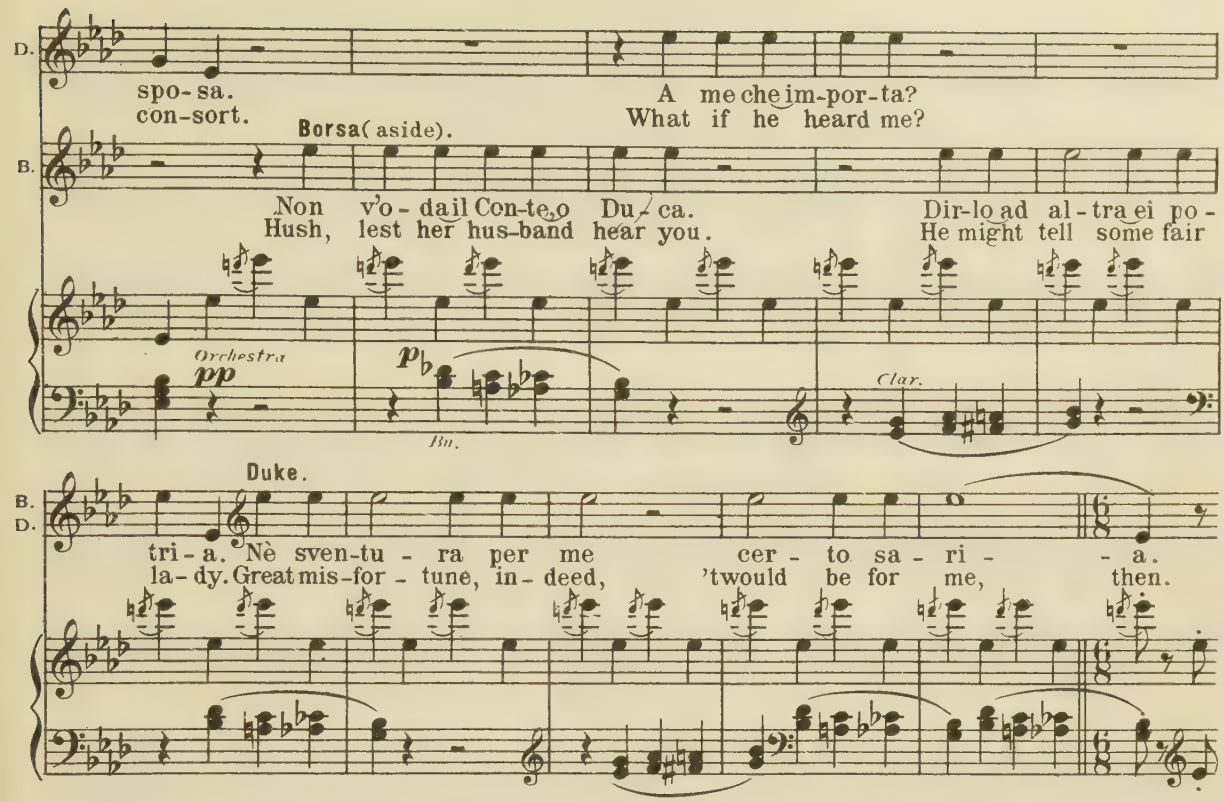
(A splendid apartment in the ducal palace, opening at the back into other rooms, all brilliantly lighted.)

Allegro con brio. (♩ = 112)



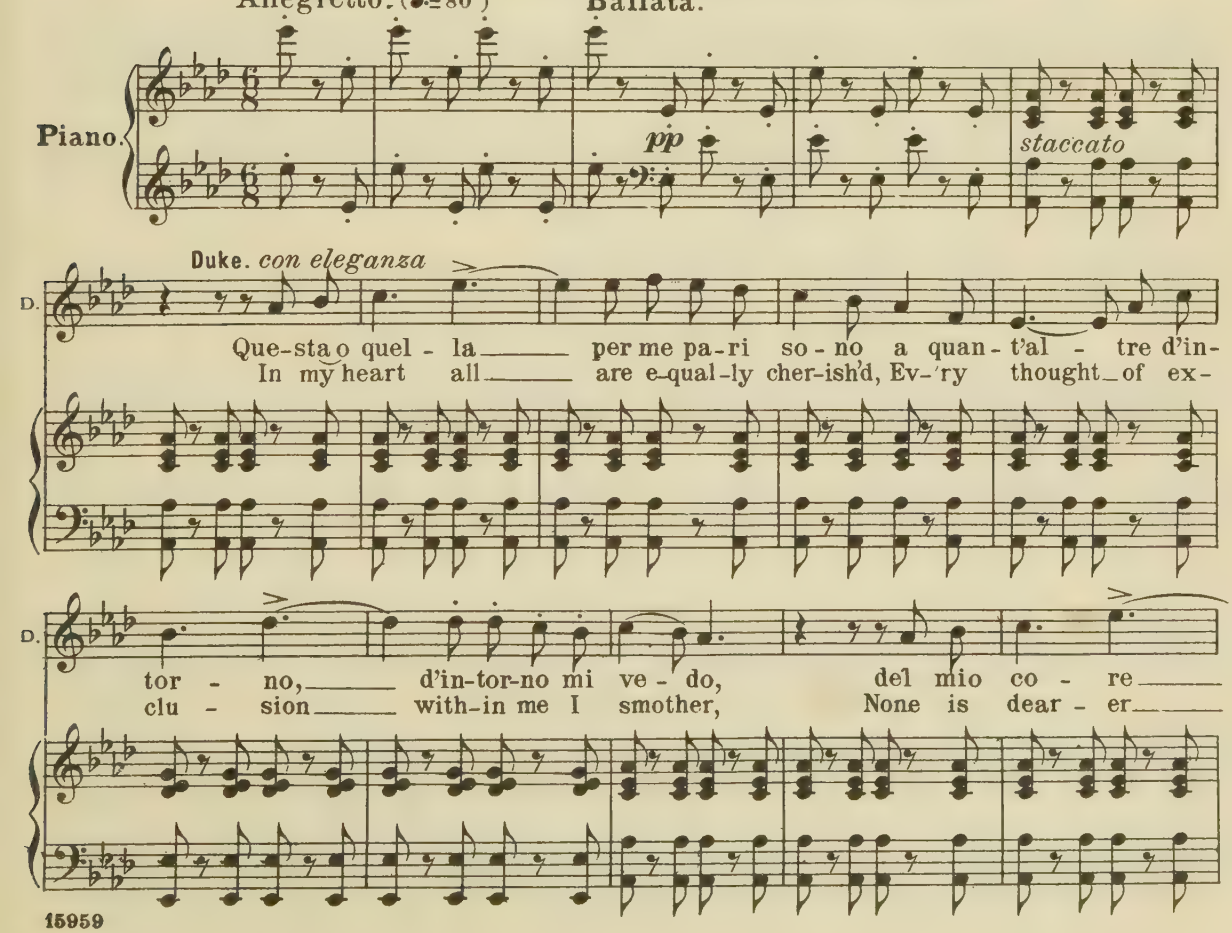

sempre stacc.
p
(The Duke and Borsa, in conversation, come forward from the in-
ff
ner rooms.)
Duke.
D.
Del - la mia bel - la incogni - ta borghese tocca - re il fin del - l'avven-tu-ra io
Soon'twill be time my adventurewere concluded withyon fair girl of humble an-te -
ppp
Borsa.
Duke.
D.
B.
vo-glio. Di quel - la gio-vin che ve-de-te al tem-pio? Da tre me - si o - gni
cedents. She whomyou fol-low ev-'ry day to ma-tins? For three months't has been my

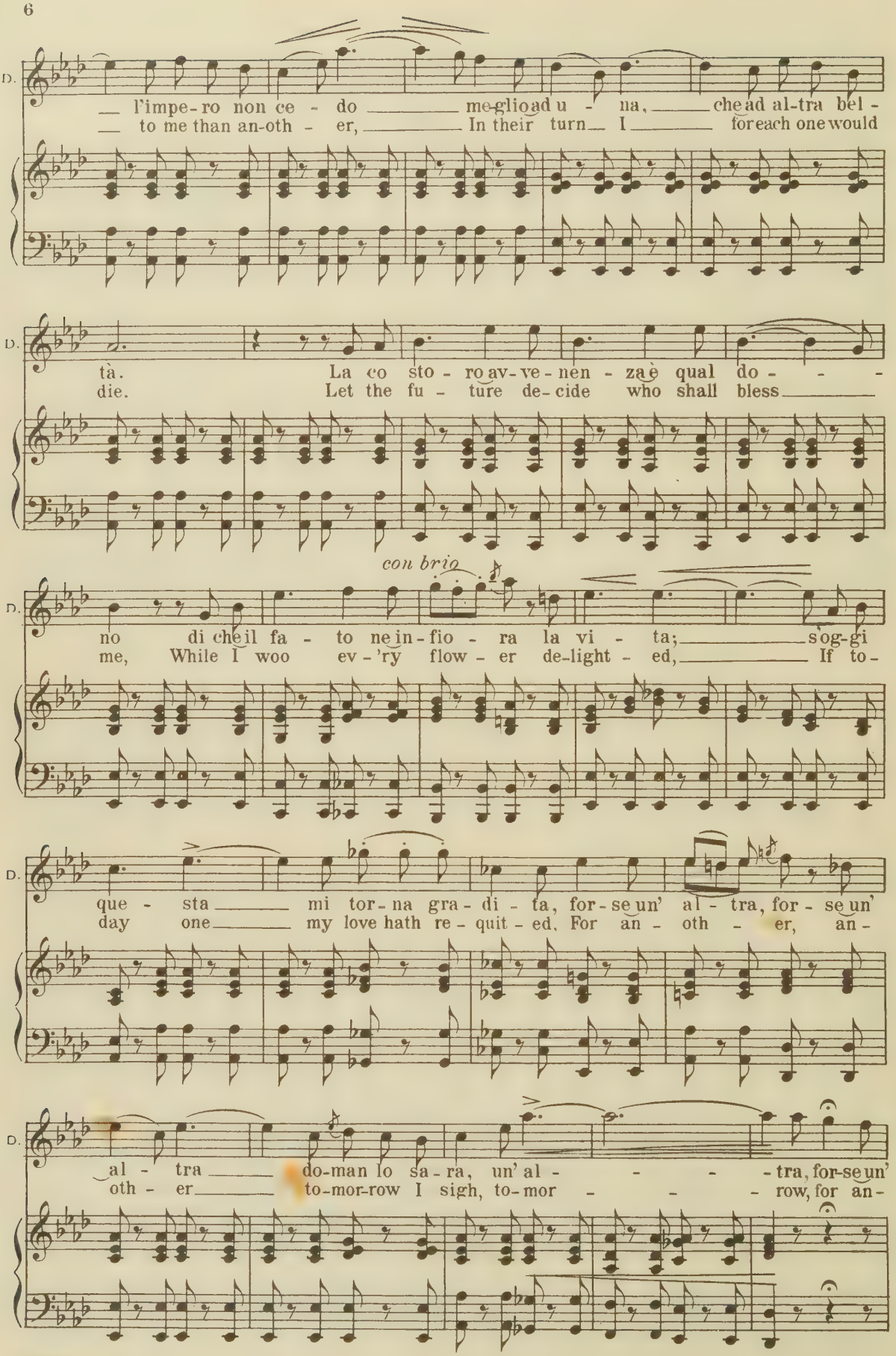

Borsa.
Duke.
fe-sta. La sua di - mo-ra? In un re-mo-to cal-le;
custom. Where is her dwelling? A street obscure and distant,
ppp sempre sotto voce
Borsa.
mi - ste - rio - so un uom ven-tra o-gni not-te. E sa co-
where each night an unknown man's ad - mit-ted. And does he
ff
Duke.
(Ladies and Cavaliers cross the stage.)
lei chi sia l'aman-te su-o? Lo i-gno-ra.
know that you are now her lov-er? He knows not.
Borsa.
Quan - te bel-tà!...
What fair ar-ray!
p
Duke.
Mi-ra-te. Le vin - ce tut - te di Ce-pra-no la
look yonder. Fair - er than all is Ce-pra-no's love-ly

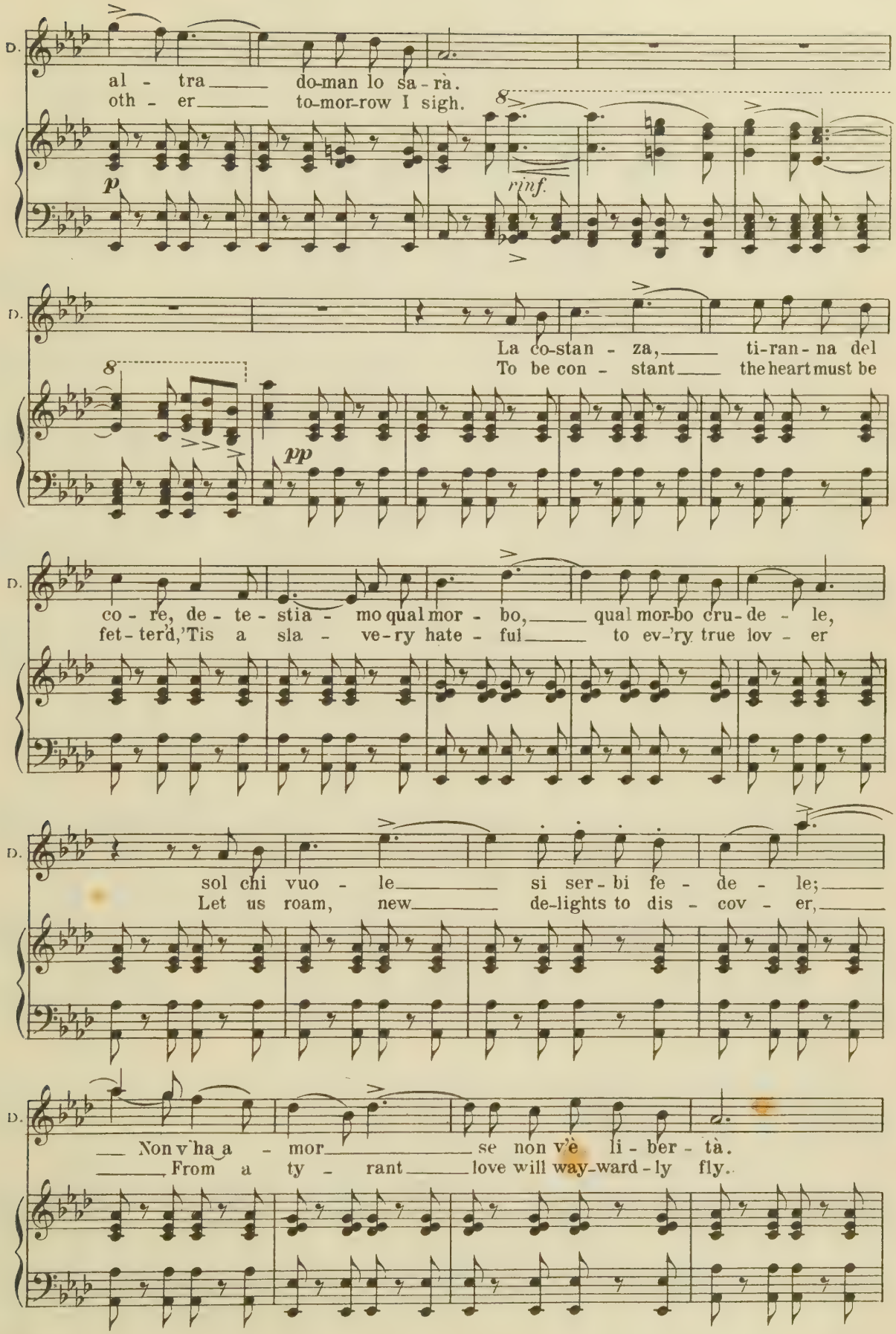


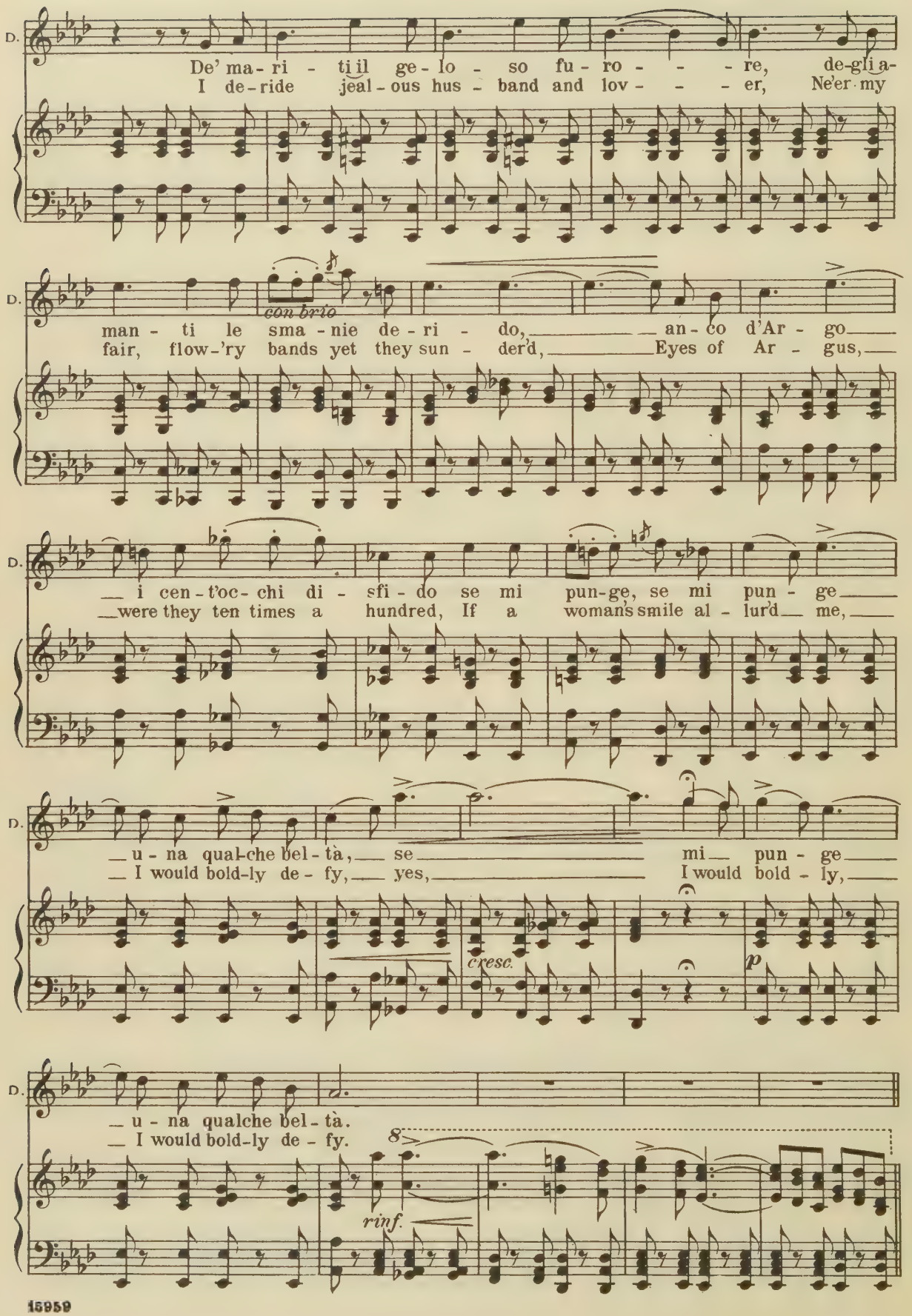
No 2. "Questa o quella per me pari sono.,,

Allegretto. (♩.=80) Ballata.




D.
l'impe-ro non ce - do me-glio ad u - na, che ad al-tra bel -
to me than an-oth - er, In their turn I foreach one would
tà. La co sto - ro av-ve-nen - za è qual do - -
die. Let the fu - ture de-cide who shall bless
con brio
no di che il fa - to ne in-fio - ra la vi - ta; sog-gi
me, While I woo ev-'ry flow - er de-light - ed, If to-
que - sta mi tor-na gra-di - ta, for-se un' al - tra, for-se un'
day one my love hath re - quit - ed, For an - oth - er, an-
al - tra do-man lo sa-ra, un' al - - - tra, for-se un'
oth - er to-mor-row I sigh, to-mor - - - row, for an-


D.
al - tra do-man lo sa-rà.
oth - er to-mor-row I sigh.
p
rinf.
D.
La co-stan - za, ti-ran - na del
To be con - stant the heart must be
pp
D.
co - re, de - te - stia - mo qual mor - bo, qual mor-bo cru-de - le,
fet-ter'd, 'Tis a sla - ve-ry hate - ful to ev-'ry true lov - er
D.
sol chi vuo - le si ser-bi fe - de - le;
Let us roam, new de-lights to dis - cov - er,
D.
Non v'ha a - mor se non v'è li - ber - tà.
From a ty - rant love will way-ward-ly fly.


D.
De' ma - ri - ti il ge - lo - so fu - ro - - - re, de-gli a-
I de-ride jeal-ous hus - band and lov - - - er, Ne'er my
D.
con brio
man - ti le sma - nie de - ri - do, an - co d'Ar - go
fair, flow-'ry bands yet they sun - der'd, Eyes of Ar - gus,
D.
i cen - t'oc - chi di - sfi - do se mi pun-ge, se mi pun - ge
were they ten times a hundred, If a woman's smile al - lur'd me,
D.
u - na qual-che bel - tà, se mi pun - ge
I would bold-ly de - fy, yes, I would bold - ly,
cresc.
p
D.
u - na qualche bel - tà.
I would bold-ly de - fy.
8
rinf.

Nº 3. "Partite?.. Crudele!,,

Minuetto and Perigordino.

(Enter cavaliersand ladies; at the back the minuet is danced.)

Tempo di minuetto. (♩=88)

Piano

p Band on the stage

Duke.

(The Duke brings forward the Countess of Ceprano, and addresses her with great gallantry.)

D.

Par-
You

Countess of Ceprano.

D.
Cs.

ti - te?.. Cru - de - le! Se - gui - re lo spo - so m'è for - za a Ce -
leave me? how cru-el! My hus-band re - quires me with him at Ce -

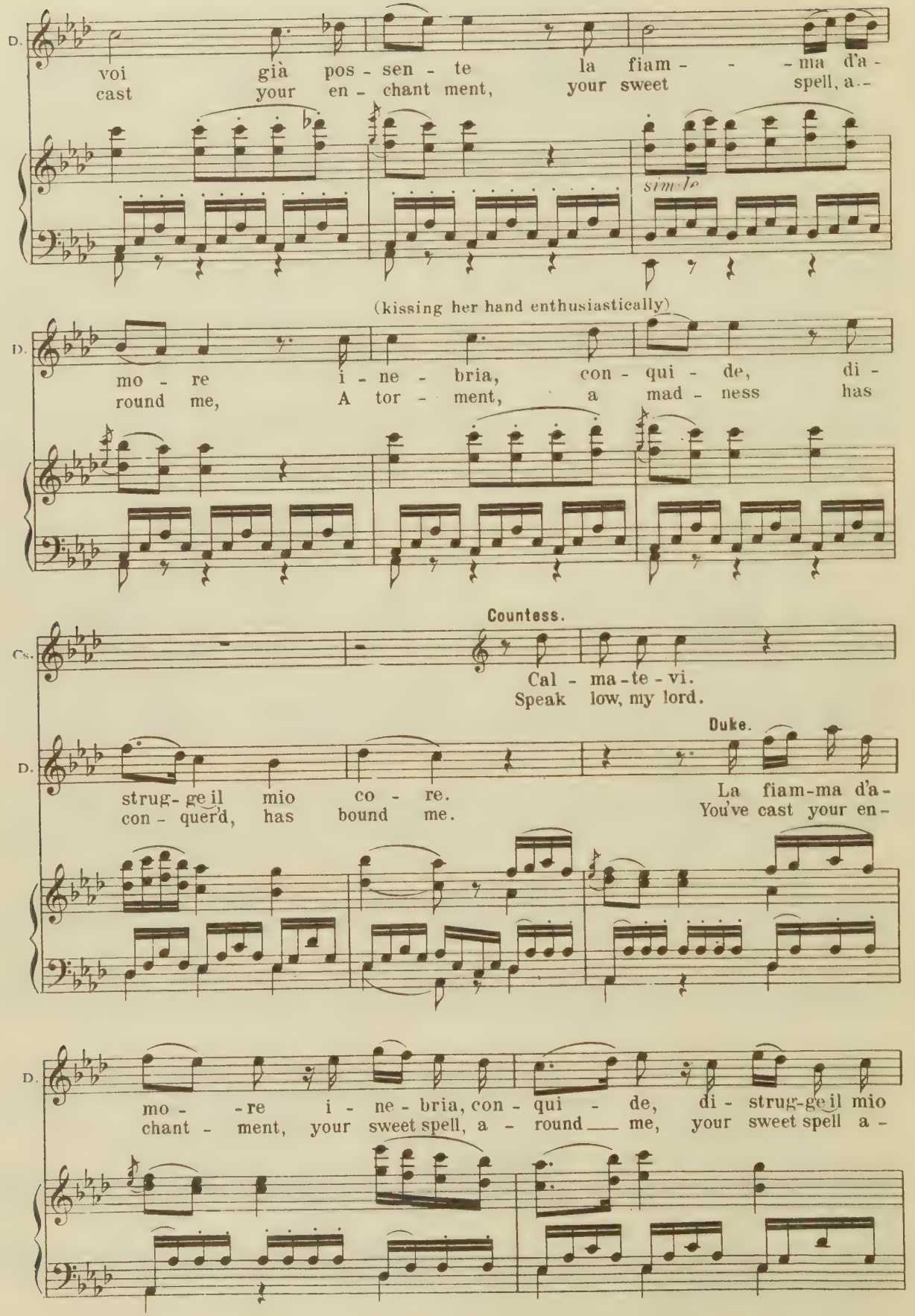
Duke.

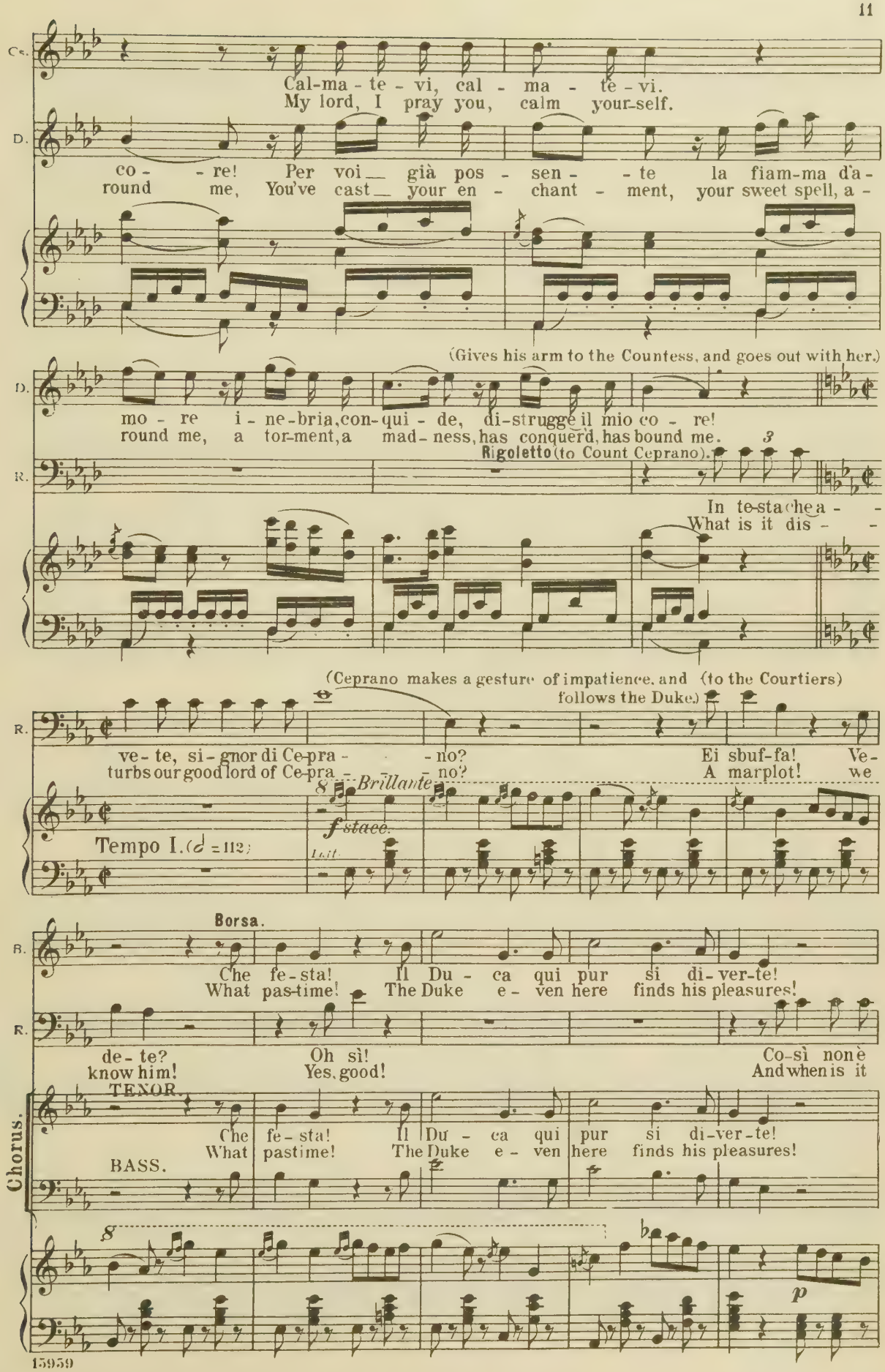
Cs.
D.

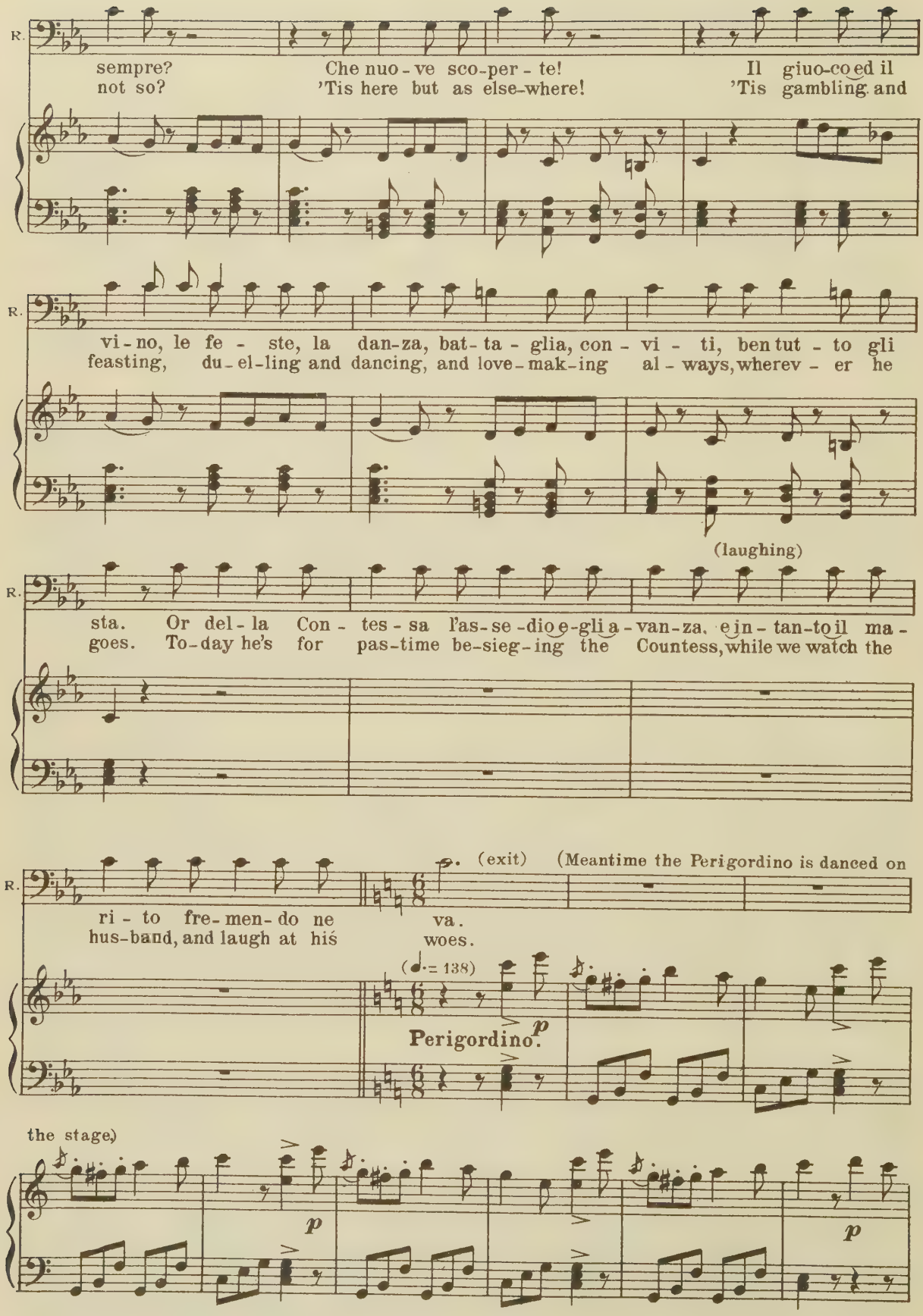
pra - no. Ma de - e lu - mi - no - so in cor-te tal a - stro qual so - le bril -
pra - no. A-mid beau-ties il - lus-trious, And roy-al-ty's splendor, your own will be

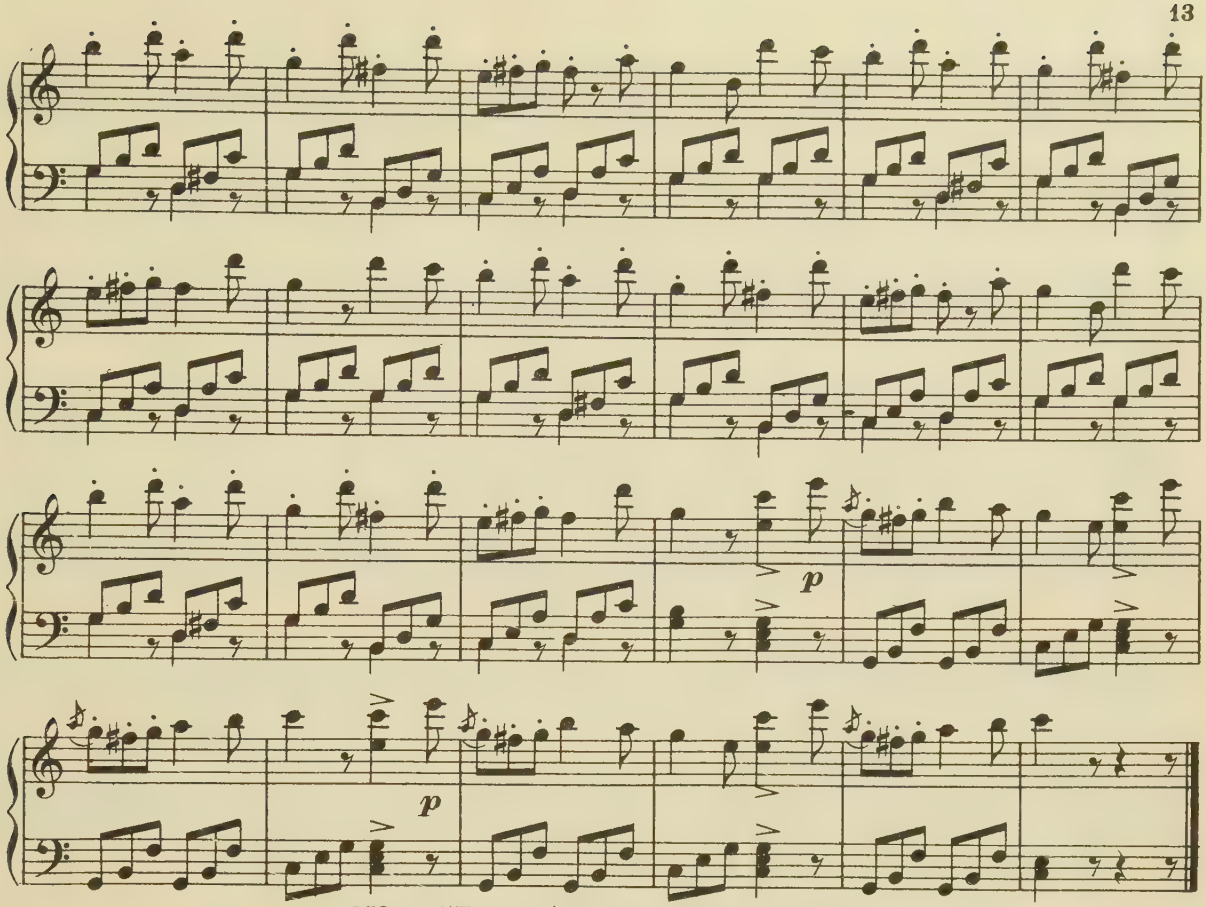
D.

la - re, per voi qui cia - scu-no do - vrà pal - pi - ta-re. Per
rar-est, You hold all hearts cap-tive, of fair dames the fairest. You've


D.
voi già pos - sen - te la fiam - - - ma d'a -
cast your en - chant ment, your sweet spell, a -
simile
(kissing her hand enthusiastically)
D.
mo - re i - ne - bria, con - qui - de, di -
round me, A tor - ment, a mad - ness has
Countess.
Cs.
Cal - ma - te - vi.
Speak low, my lord.
Duke.
D.
strug - ge il mio co - re.
con - quer'd, has bound me.
La fiam-ma d'a -
You've cast your en -
D.
mo - - re i - ne - bria, con - qui - de, di - strug-ge il mio
chant - ment, your sweet spell, a - round me, your sweet spell a -


Cs.
Cal-ma - te - vi, cal - ma - te - vi.
My lord, I pray you, calm your-self.
D.
co - re! Per voi già pos - sen - te la fiam-ma d'a-
round me, You've cast your en - chant - ment, your sweet spell, a -
(Gives his arm to the Countess, and goes out with her.)
D.
mo - re i - ne-bria, con-qui - de, di-strugge il mio co - re!
round me, a tor-ment, a mad-ness, has conquer'd, has bound me.
3
R.
Rigoletto (to Count Ceprano).
In te-sta che a - -
What is it dis - -
(Ceprano makes a gesture of impatience, and follows the Duke.)
(to the Courtiers)
R.
ve - te, si - gnor di Ce-pra - - no?
turbs our good lord of Ce-pra - - no?
Ei sbuf-fa! Ve-
A marplot! we
8
Brillante
f staccato.
Tempo I. (♩ = 112)
Borsa.
B.
Che fe - sta! Il Du - ca qui pur si di-ver-te!
What pas-time! The Duke e - ven here finds his pleasures!
R.
de - te?
know him!
Oh sì!
Yes, good!
Co-sì non è
And when is it
TENOR.
Chorus.
Che fe - sta! Il Du - ca qui pur si di-ver-te!
What pastime! The Duke e - ven here finds his pleasures!
BASS.
8
p


R.
sempre? Che nuo - ve sco-per - te! Il giuo-co ed il
not so? 'Tis here but as else-where! 'Tis gambling and
R.
vi - no, le fe - ste, la dan-za, bat-ta - glia, con - vi - ti, ben tut - to gli
feasting, du - el-ling and dancing, and love-mak-ing al - ways, wherev - er he
(laughing)
R.
sta. Or del - la Con - tes - sa l'as-se-dio e-gli a - van-za, e in - tan-to il ma -
goes. To-day he's for pas-time be-sieg-ing the Countess, while we watch the
R.
(exit) (Meantime the Perigordino is danced on
ri - to fre-men-do ne va.
hus-band, and laugh at his woes.
(♩. = 138)
Perigordino. p
the stage)
p
p



Nº 4. "Tutto è festa, tutto è gioia."

Chorus in the Introduction.

Allegro con brio. (♩ = 112)

Piano. *ff* Band on the stage

Marullo (enters eagerly).

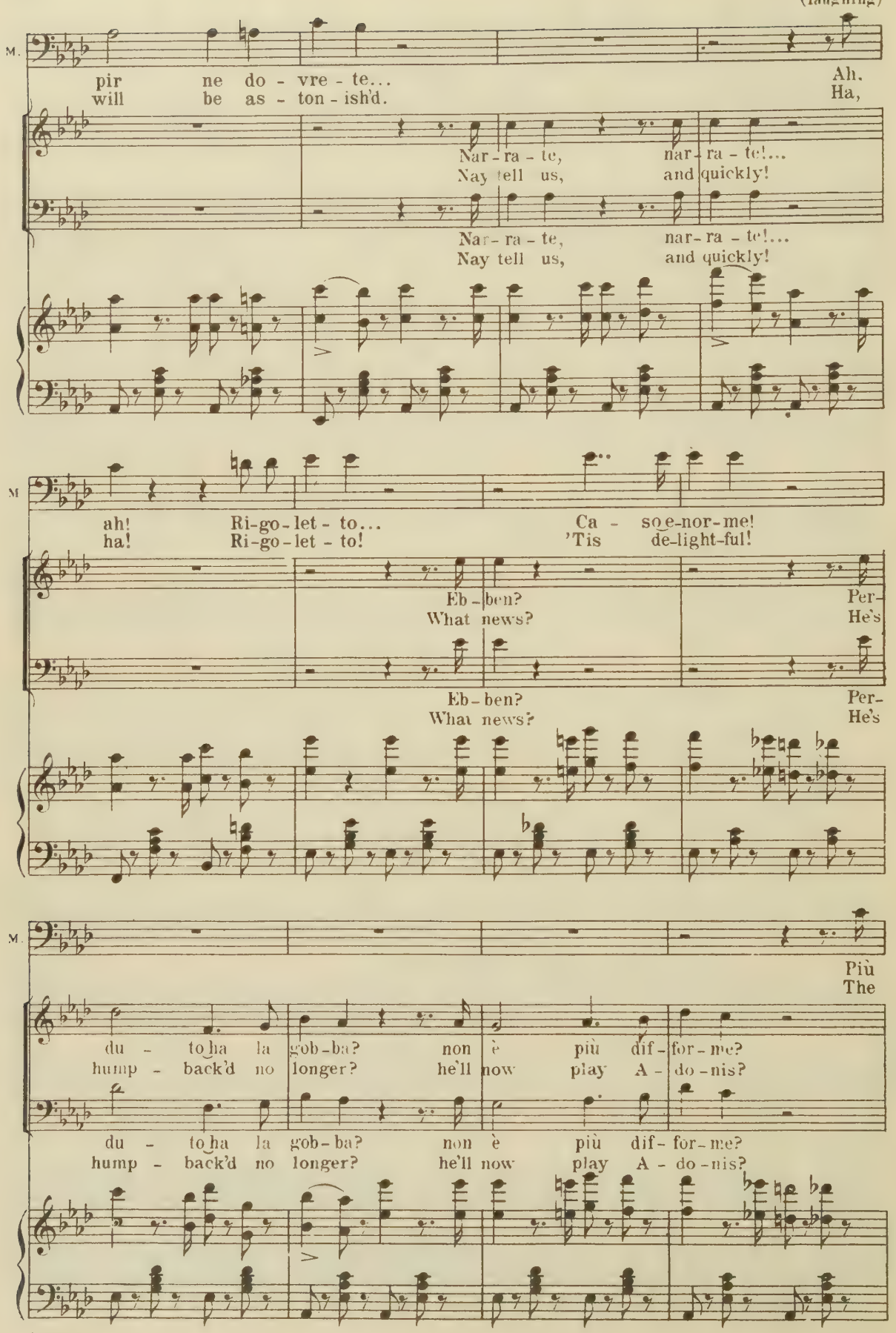
M. Gran nuo-va! gran nuo-va! Stu-
Great ti-dings! great ti-dings! You

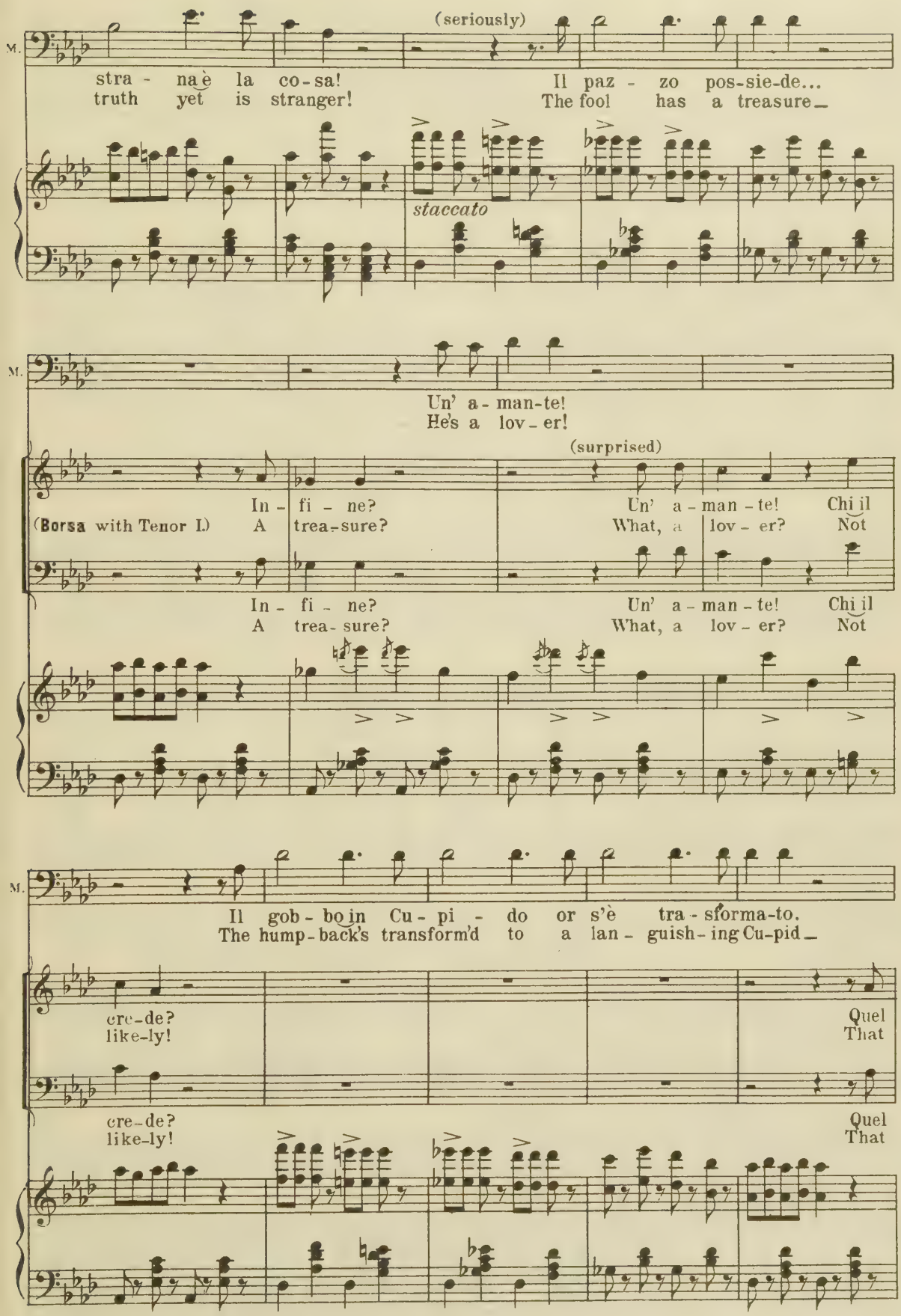
Chorus. (**Borsa** with Tenor I.)

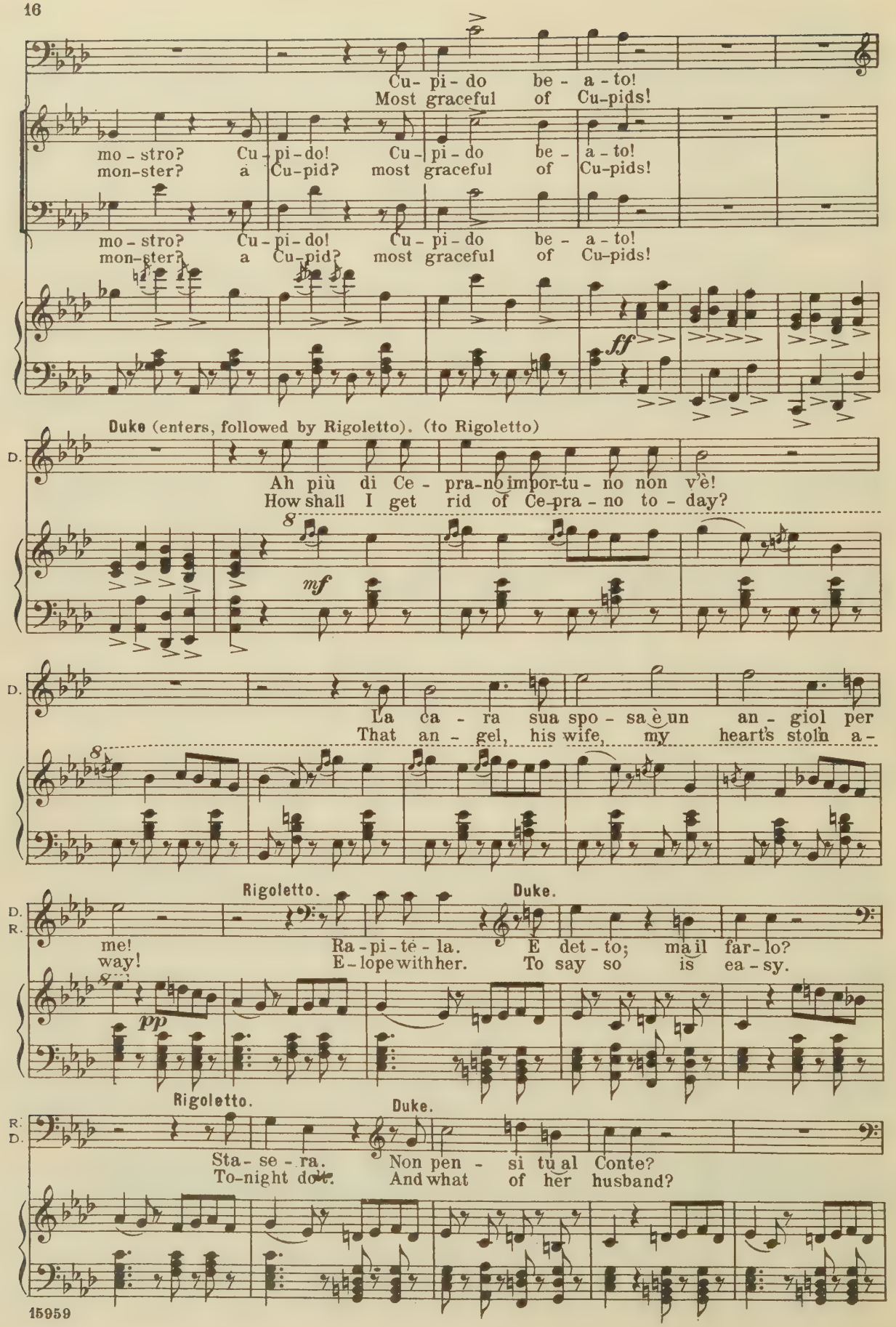
Che av-ve-ne? par-la-te!
What is it? oh tell us!

Che av-ve-ne? par-la-te!
What is it? oh tell us!

mf


(laughing)
M.
pir ne do - vre - te...
will be as - ton - ish'd.
Ah,
Ha,
Nar - ra - te, nar - ra - te!...
Nay tell us, and quickly!
Nar - ra - te, nar - ra - te!...
Nay tell us, and quickly!
M
ah! Ri-go-let - to...
ha! Ri-go-let - to!
Ca - so e-nor-me!
'Tis de-light-ful!
Eb - ben?
What news?
Per-
He's
Eb - ben?
What news?
Per-
He's
M.
Più
The
du - to ha la gob - ba? non è più dif - for - me?
hump - back'd no longer? he'll now play A - do - nis?
du - to ha la gob - ba? non è più dif - for - me?
hump - back'd no longer? he'll now play A - do - nis?


(seriously)
M.
stra - na è la co - sa!
truth yet is stranger!
Il paz - zo pos-sie-de...
The fool has a treasure—
staccato
M.
Un' a - man-te!
He's a lov - er!
(surprised)
(Borsa with Tenor I.)
In - fi - ne?
A trea-sure?
Un' a - man - te!
What, a lov - er?
Chi il
Not
In - fi - ne?
A trea - sure?
Un' a - man - te!
What, a lov - er?
Chi il
Not
M.
Il gob - bo in Cu - pi - do or s'è tra - sforma-to.
The hump - back's transform'd to a lan - guish - ing Cu-pid—
cre-de?
like-ly!
Quel
That
cre-de?
like-ly!
Quel
That


Cu- pi- do be - a - to!
Most graceful of Cu-pids!
mo - stro? Cu - pi - do! Cu - pi - do be - a - to!
mon-ster? a Cu-pid? most graceful of Cu-pids!
mo - stro? Cu - pi - do! Cu - pi - do be - a - to!
mon-ster? a Cu-pid? most graceful of Cu-pids!
ff
Duke (enters, followed by Rigoletto). (to Rigoletto)
D.
Ah più di Ce - pra-no impor-tu - no non v'è!
How shall I get rid of Ce-pra - no to - day?
mf
D.
La ca - ra sua spo - sa è un an - giol per
That an - gel, his wife, my heart's stoln a-
Rigoletto.
Duke.
D.
R.
me!
way!
Ra - pi - tè - la.
E - lope with her.
E det - to; ma il far - lo?
To say so is ea - sy.
pp
Rigoletto.
Duke.
R.
D.
Sta - se - ra.
To-night do-e.
Non pen - si tu al Conte?
And what of her husband?

Rigoletto. Duke. Rigoletto.

R. D.

Non c'è la pri-gio-ne? Ah no. Eb- ben... s'e-
Let him be ar-rest-ed. No, no. Why not? then

sempre pp

(makes a gesture

Duke. Rigoletto.

R. D.

si-lia. Nemme-no, buf-fo-ne. Al - lo-ra... al-
ex-ile. Remem-ber, he's no-ble. His head then, one

of decapitation)

Ceprano (aside). Duke (tapping the Count on

R. C. D.

lo - ra la te-sta... (Oh l'a - ni - ma ne-ra!) Che di, que - sta
stroke will dis-patch it. (Oh black-heart-ed vil-lain!) That head so un-

the shoulder).

Rigoletto.

D. R.

te-sta?... È ben na-tu-ra-le! Che far di tal testa? A co-sa el-la
bending? Aye, tru-ly unbending! Its use is dis-cover'd, you'll now make it

Orchestra

Duke (to Ceprano). (to Rigoletto)

D.

Ceprano (enraged, brandishing his sword). Fer-ma-te! Don't mind him! Buffo-ne, vien
Thou jester, come

Rigoletto. Marullo.

R.C. R.M.

va-le? Mar-ra-no! Da ri-der mi fa. In fu-ria è monta-to!
pliant. Thou ri-bald! I laugh at the peer! The Count's in a passion!

Chorus.

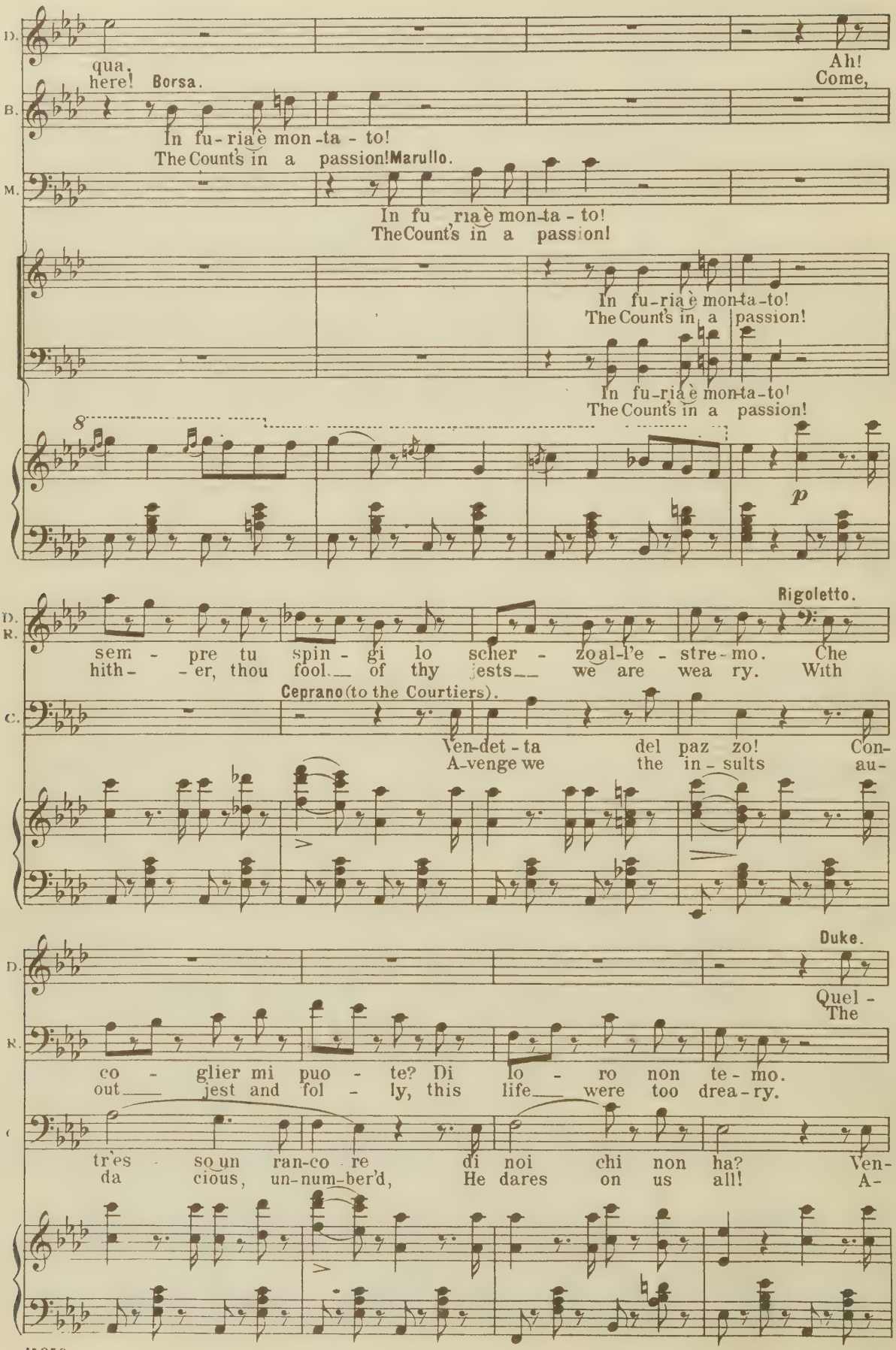
In fu-ria è mon-ta-to!
The Count's in a passion!

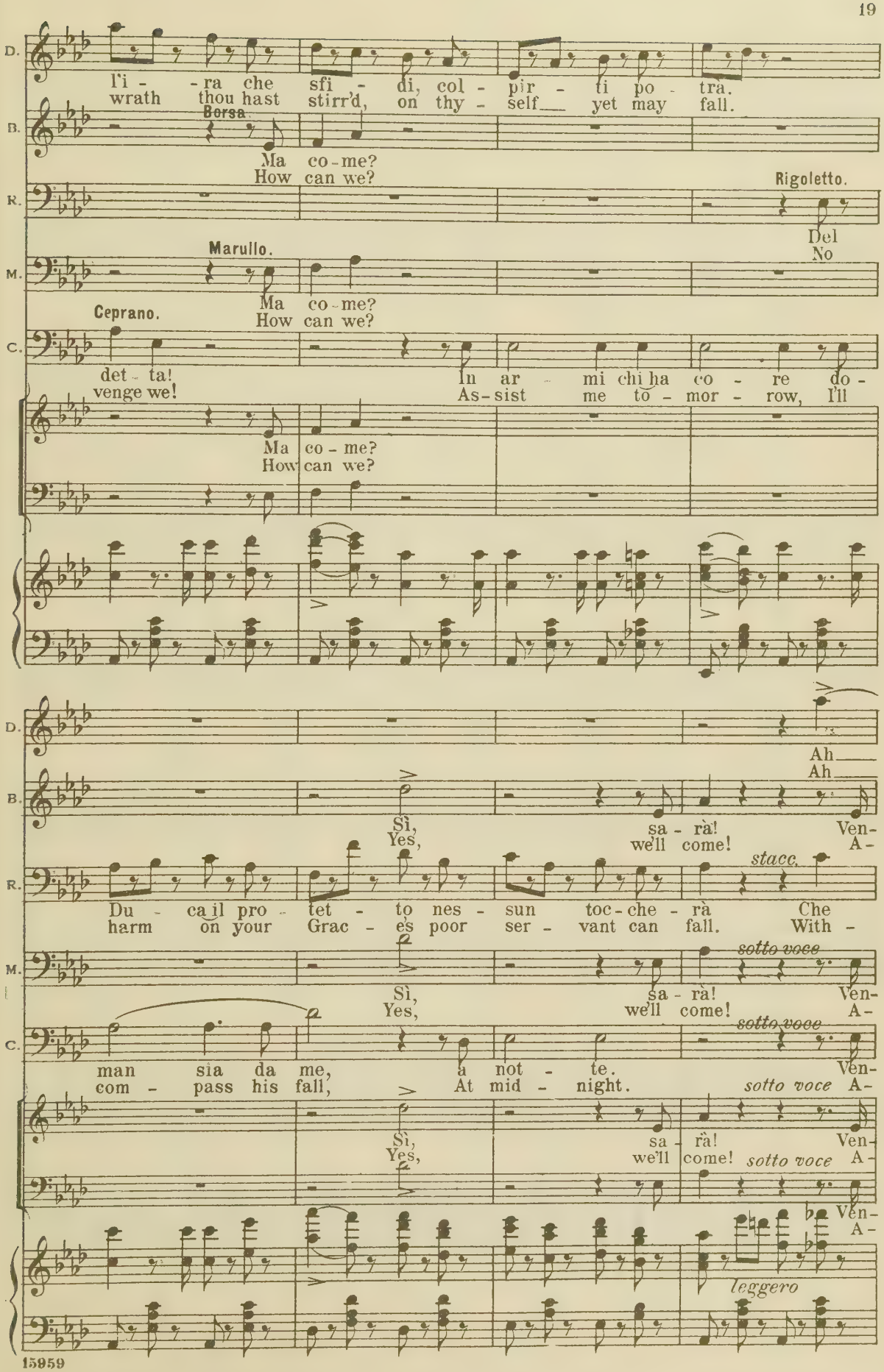
In fu-ria è mon-ta-to!
The Count's in a passion!

8

mf

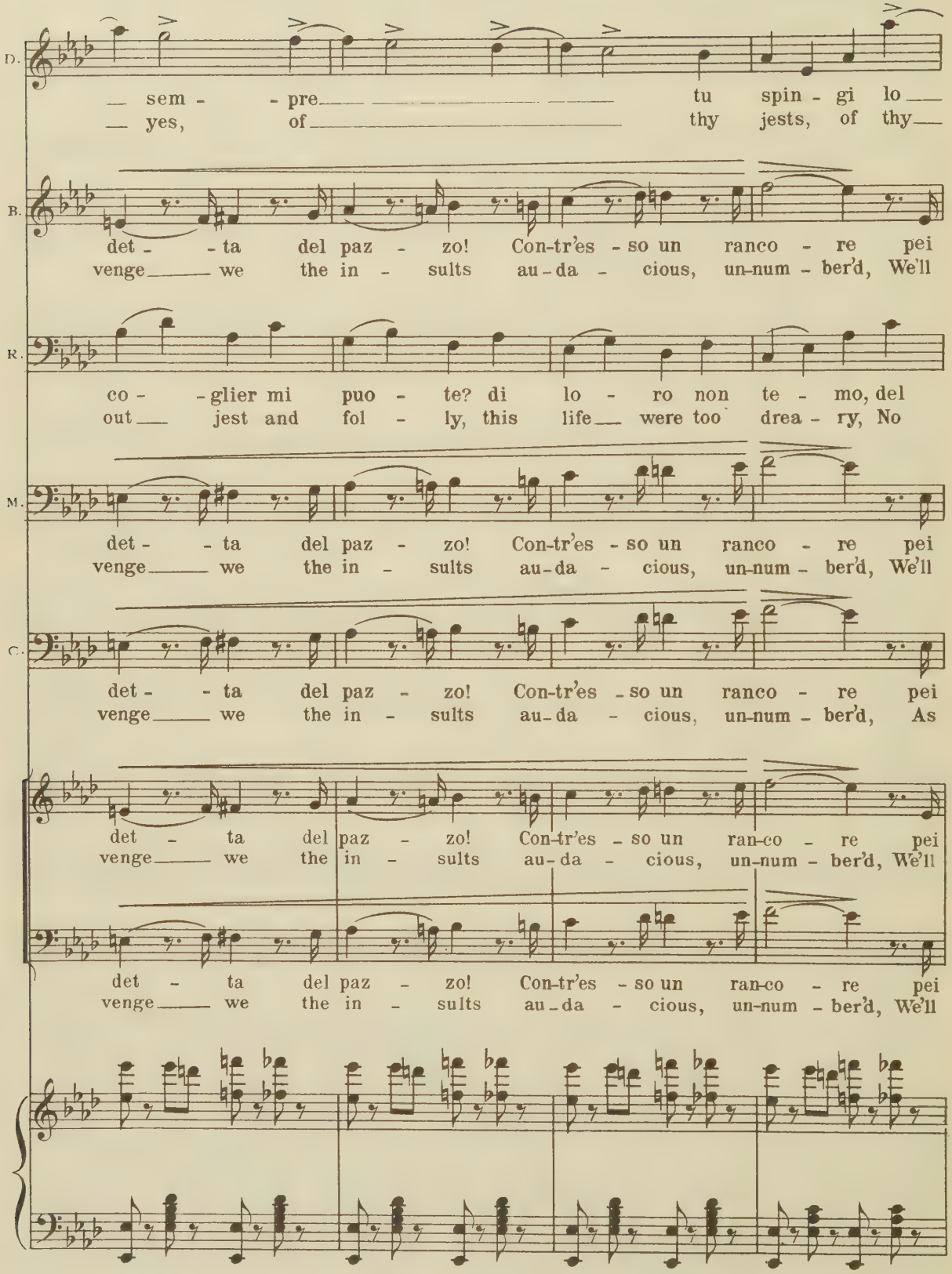
Band on stage


D.
qua, here! Borsa.
Ah! Come,
B.
In fu-ria è mon-ta-to!
The Count's in a passion! Marullo.
M.
In fu ria è mon-ta-to!
The Count's in a passion!
In fu-ria è mon-ta-to!
The Count's in a passion!
In fu-ria è mon-ta-to!
The Count's in a passion!
8
p
Rigoletto.
D.
R.
sem - pre tu spin - gi lo scher - zo al-l'e - stre-mo. Che
hith- -er, thou fool of thy jests we are wea ry. With
Ceprano (to the Courtiers).
C.
Ven-det-ta del paz zo! Con-
A-venge we the in-sults au-
Duke.
D.
Quel -
The
R.
co - glier mi puo - te? Di lo - ro non te-mo.
out jest and fol - ly, this life were too drea-ry.
C
tr'es so un ran-co re di noi chi non ha? Ven-
da cious, un-num-ber'd, He dares on us all! A-


D.
l'i - - ra che sfi - di, col - pir - ti po - trà.
wrath thou hast stirr'd, on thy - self yet may fall.
B.
Borsa.
Ma co - me?
How can we?
R.
Rigoletto.
Del
No
M.
Marullo.
Ma co - me?
How can we?
C.
Ceprano.
det - ta!
venge we!
In ar - mi chi ha co - re do -
As - sist me to - mor - row, I'll
Ma co - me?
How can we?
D.
Ah
Ah
B.
Sì,
Yes,
sa - rà!
we'll come!
Ven-
A-
R.
stacc.
Du - ca il pro - tet - to nes - sun toc - che - rà Che
harm on your Grac - es poor ser - vant can fall. With -
M.
sotto voce
Sì,
Yes,
sa - rà!
we'll come!
Ven-
A-
C.
sotto voce
man sia da me, a not - te.
com - pass his fall, At mid - night.
Ven-
sotto voce A-
Sì,
Yes,
sa - rà!
we'll come!
sotto voce
Ven-
A-
leggero

D.
— sem - - pre — tu spin - gi lo —
— yes, of — thy jests, of thy —

B.
det - - ta del paz - zo! Con-tr'es - so un ranco - re pei
venge — we the in - sults au-da - cious, un-num - ber'd, We'll



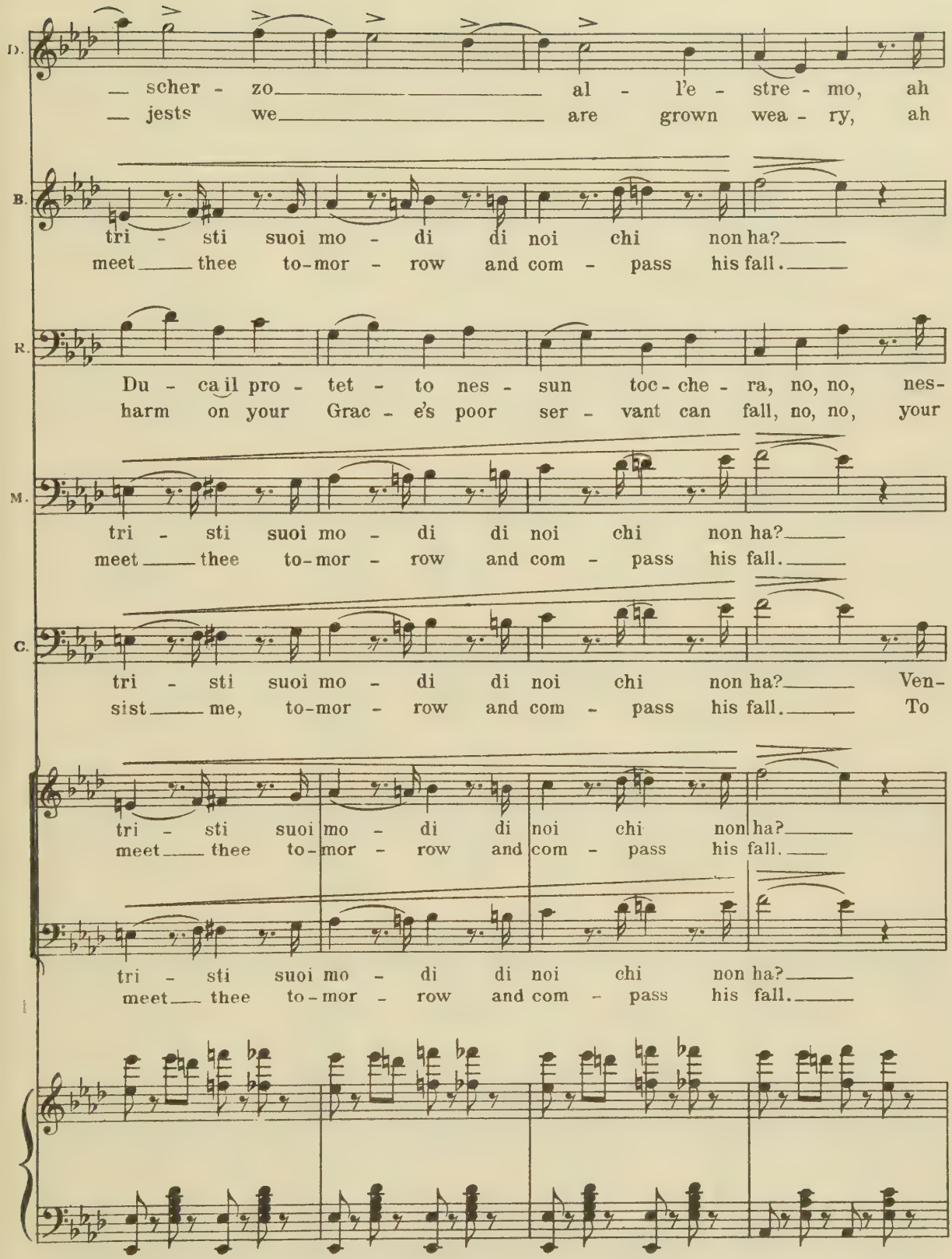
R.
co - - glier mi puo - te? di lo - ro non te - mo, del
out — jest and fol - ly, this life — were too drea - ry, No

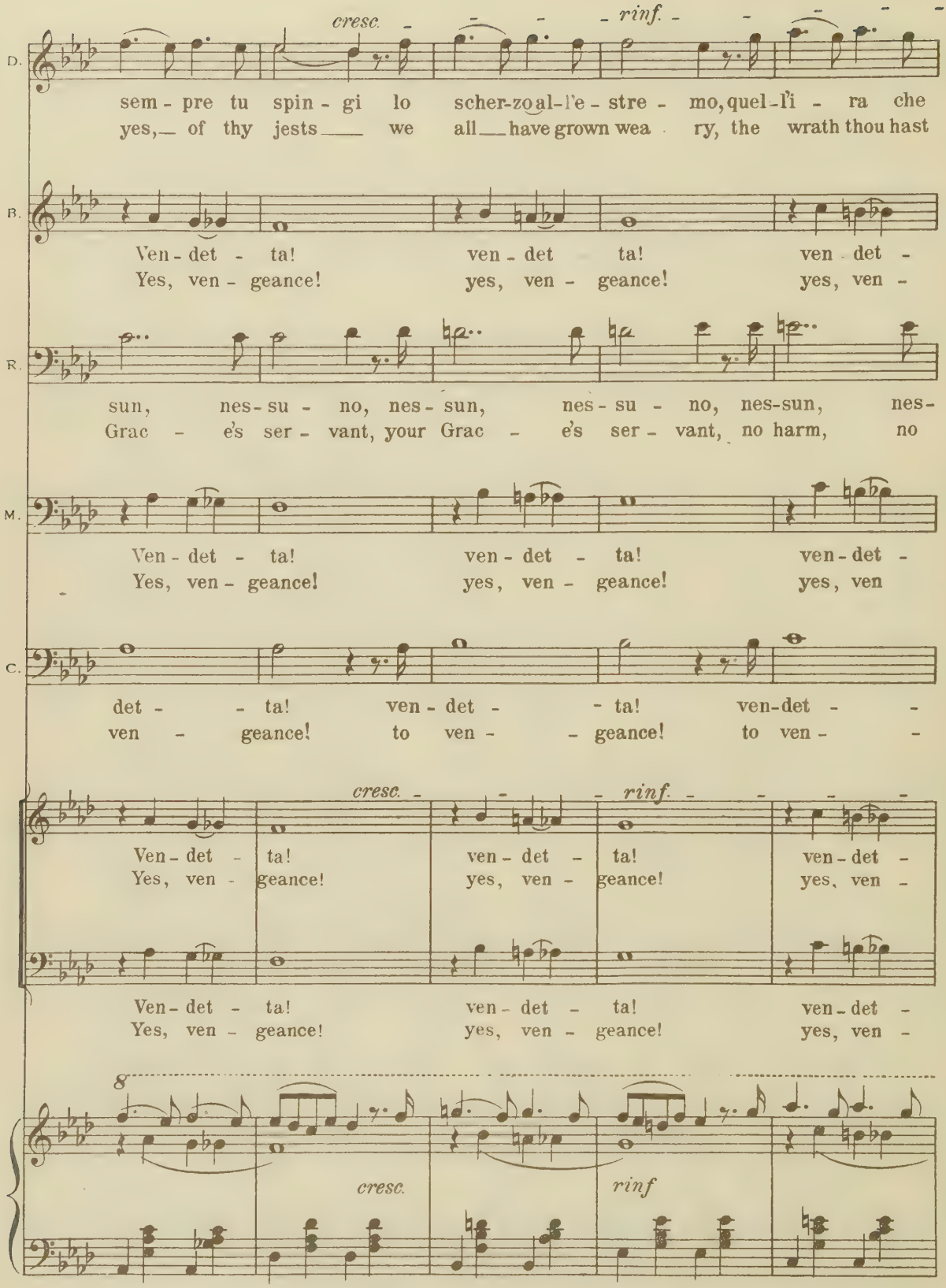
M.
det - - ta del paz - zo! Con-tr'es - so un ranco - re pei
venge — we the in - sults au-da - cious, un-num - ber'd, We'll

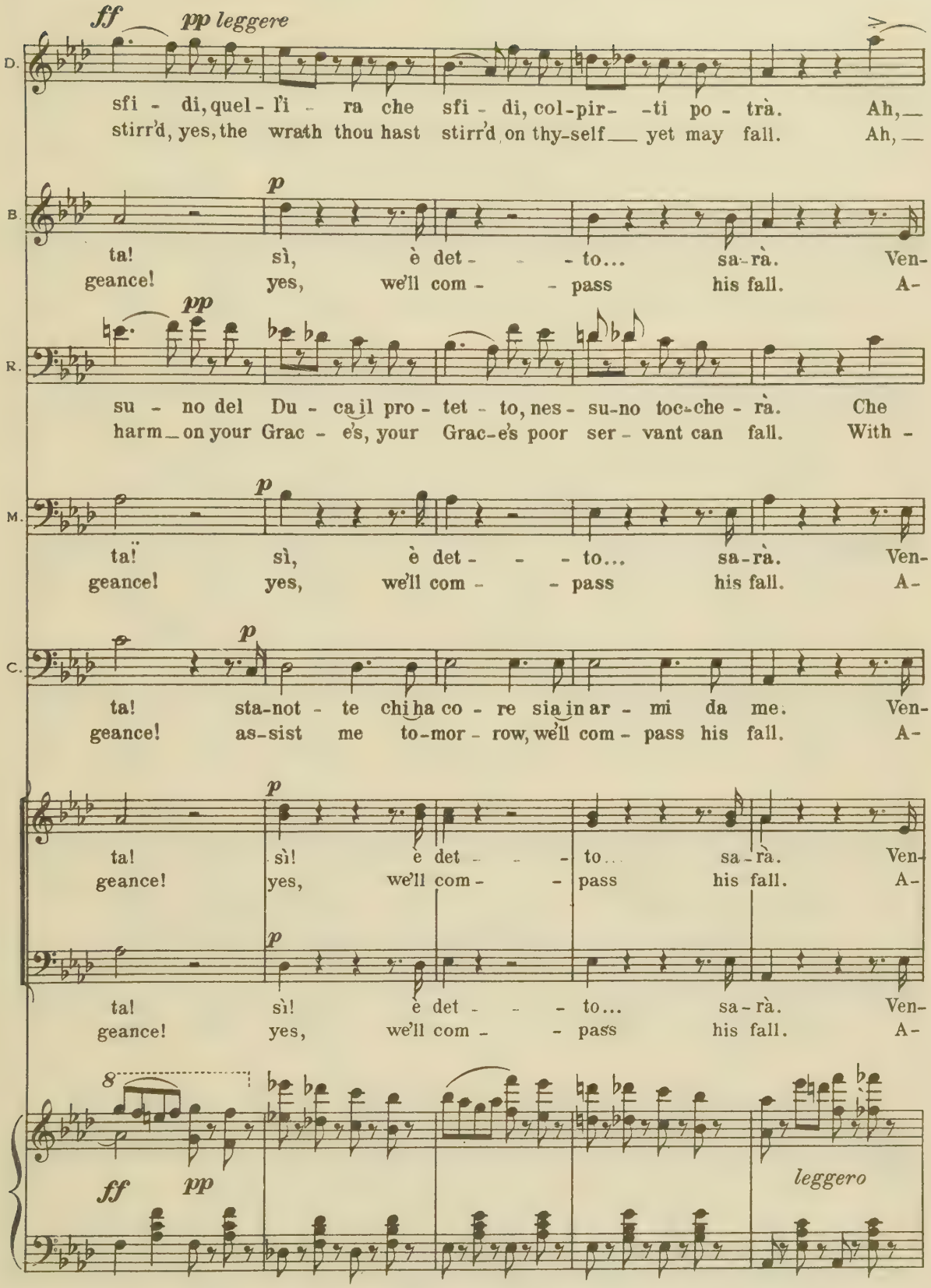
C.
det - - ta del paz - zo! Con-tr'es - so un ranco - re pei
venge — we the in - sults au-da - cious, un-num - ber'd, As

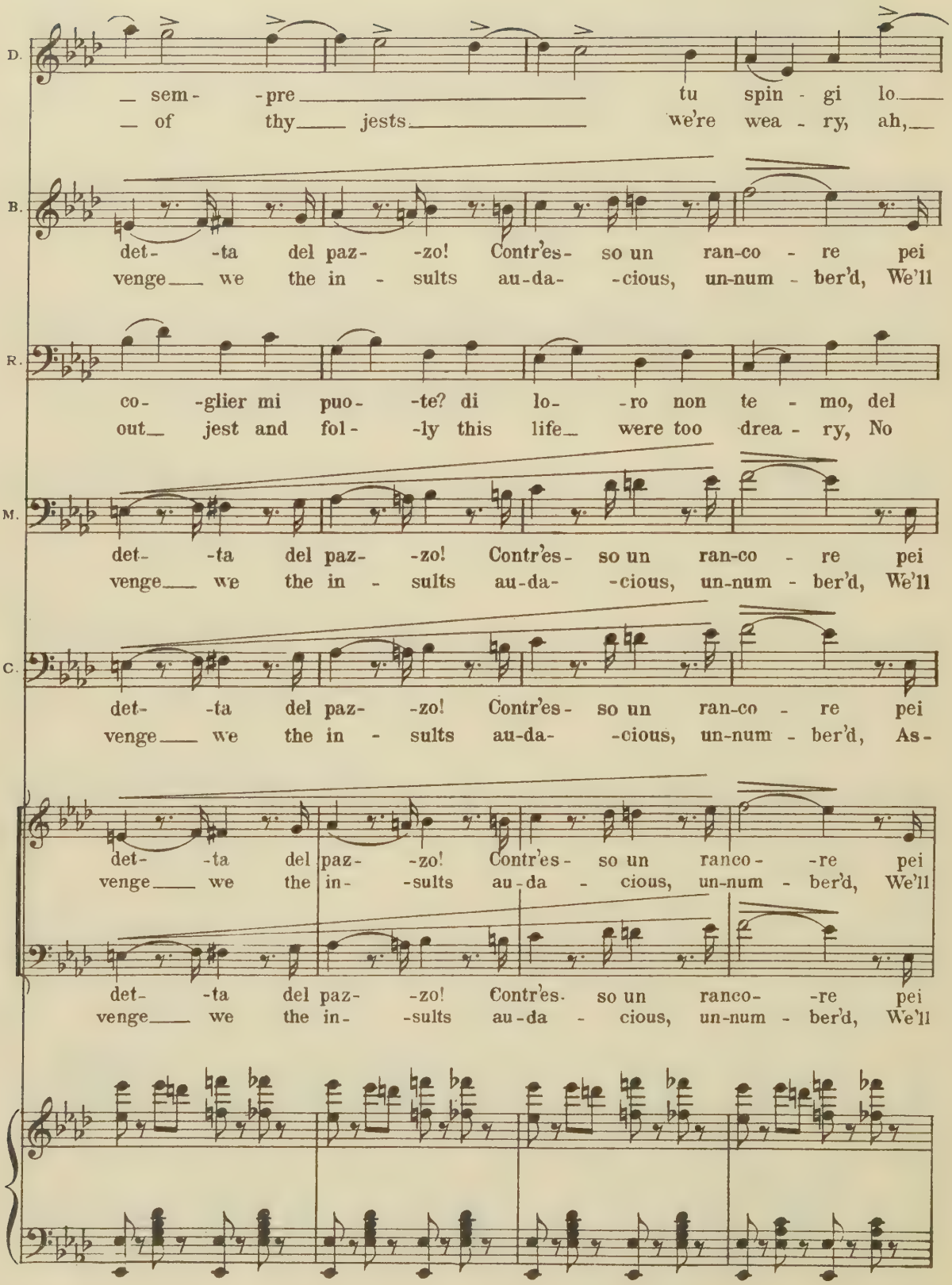
det - ta del paz - zo! Con-tr'es - so un ran-co - re pei
venge — we the in - sults au-da - cious, un-num - ber'd, We'll

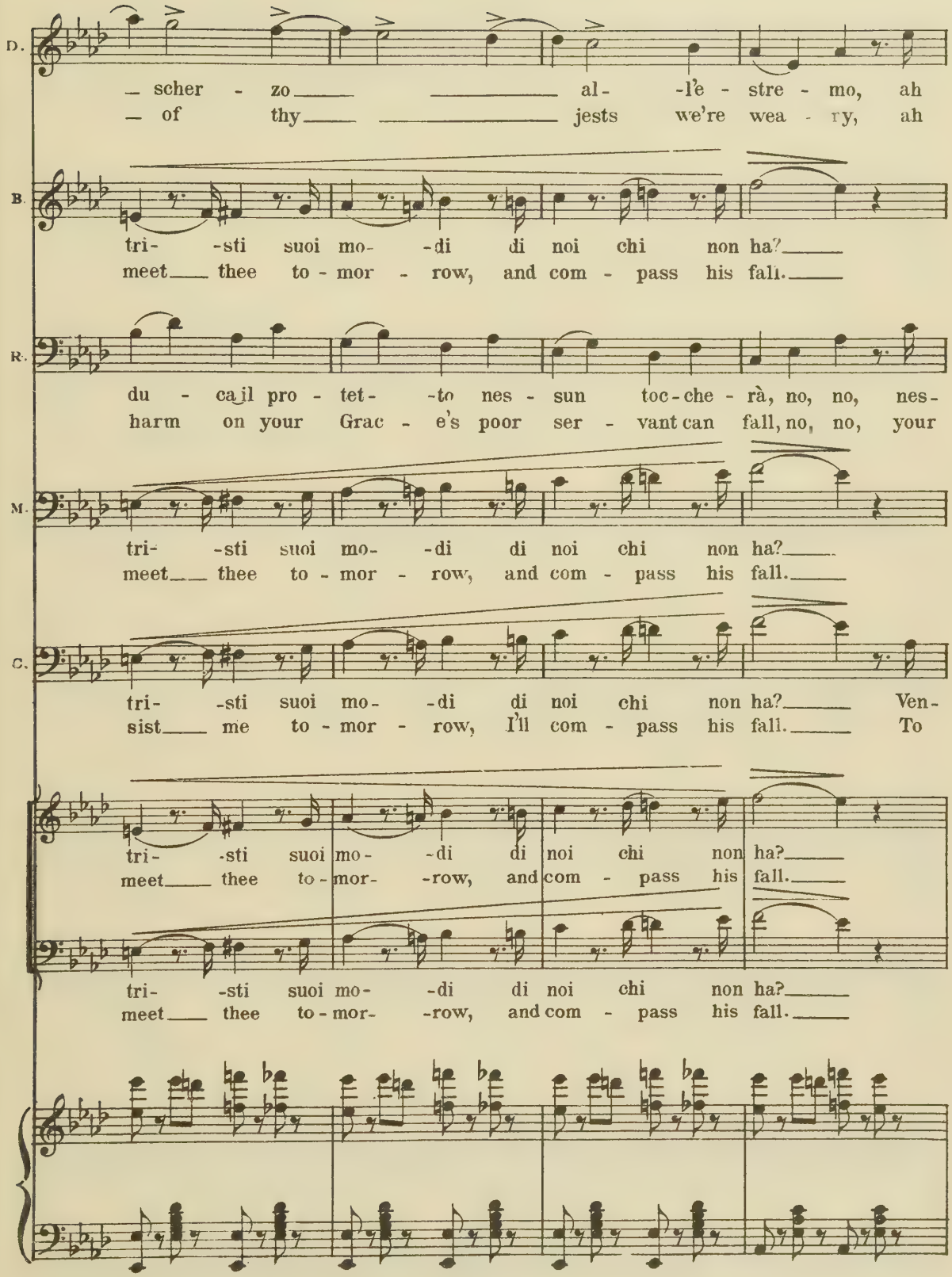
det - ta del paz - zo! Con-tr'es - so un ran-co - re pei
venge — we the in - sults au-da - cious, un-num - ber'd, We'll

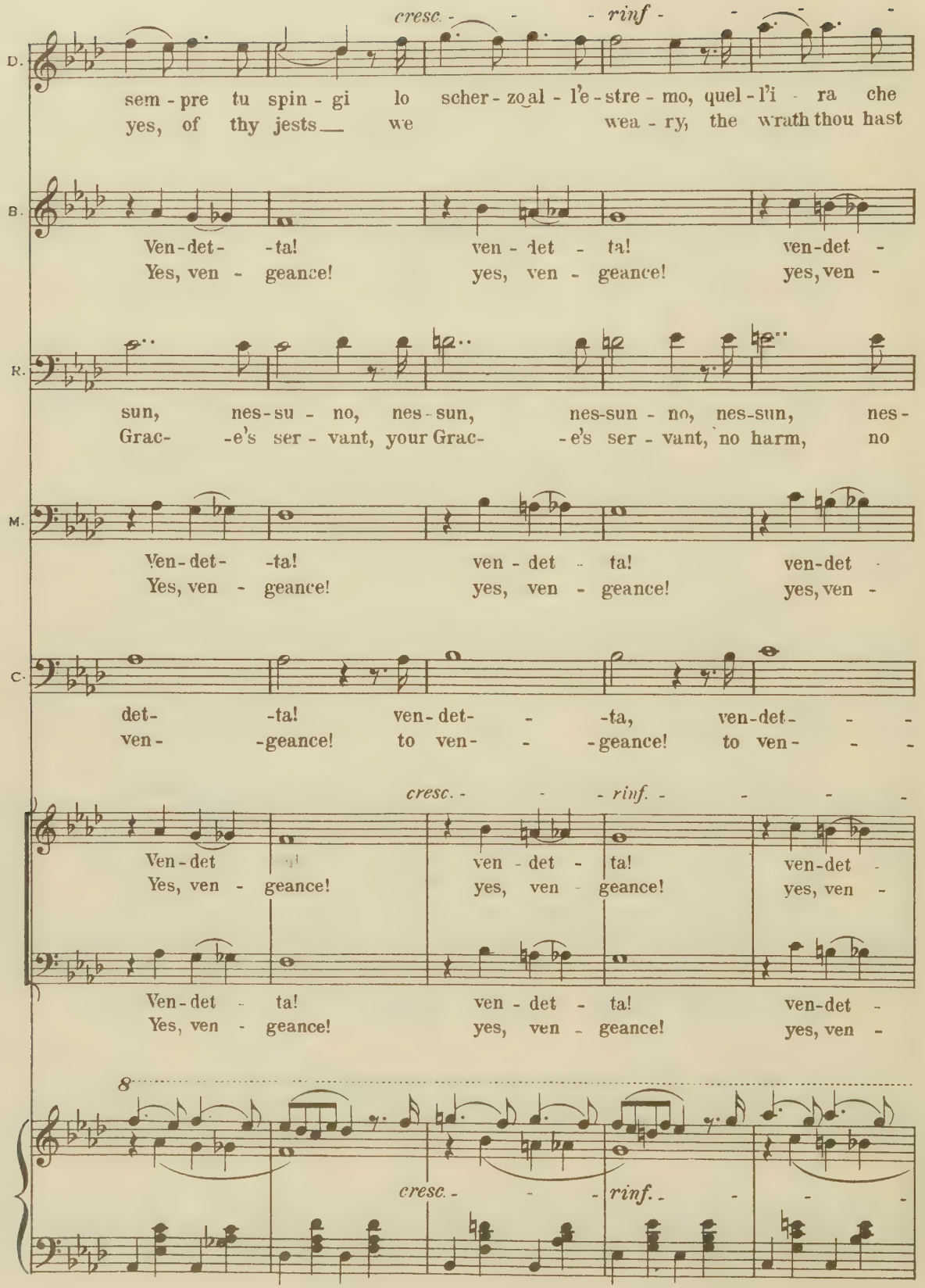

D.
— scher - zo — al - l'e - stre - mo, ah
— jests we — are grown wea - ry, ah
B.
tri - sti suoi mo - di di noi chi non ha?
meet — thee to-mor - row and com - pass his fall.
R.
Du - ca il pro - tet - to nes - sun toc - che - ra, no, no, nes-
harm on your Grac - e's poor ser - vant can fall, no, no, your
M.
tri - sti suoi mo - di di noi chi non ha?
meet — thee to-mor - row and com - pass his fall.
C.
tri - sti suoi mo - di di noi chi non ha? Ven-
sist — me, to-mor - row and com - pass his fall. To
tri - sti suoi mo - di di noi chi non ha?
meet — thee to-mor - row and com - pass his fall.
tri - sti suoi mo - di di noi chi non ha?
meet — thee to-mor - row and com - pass his fall.

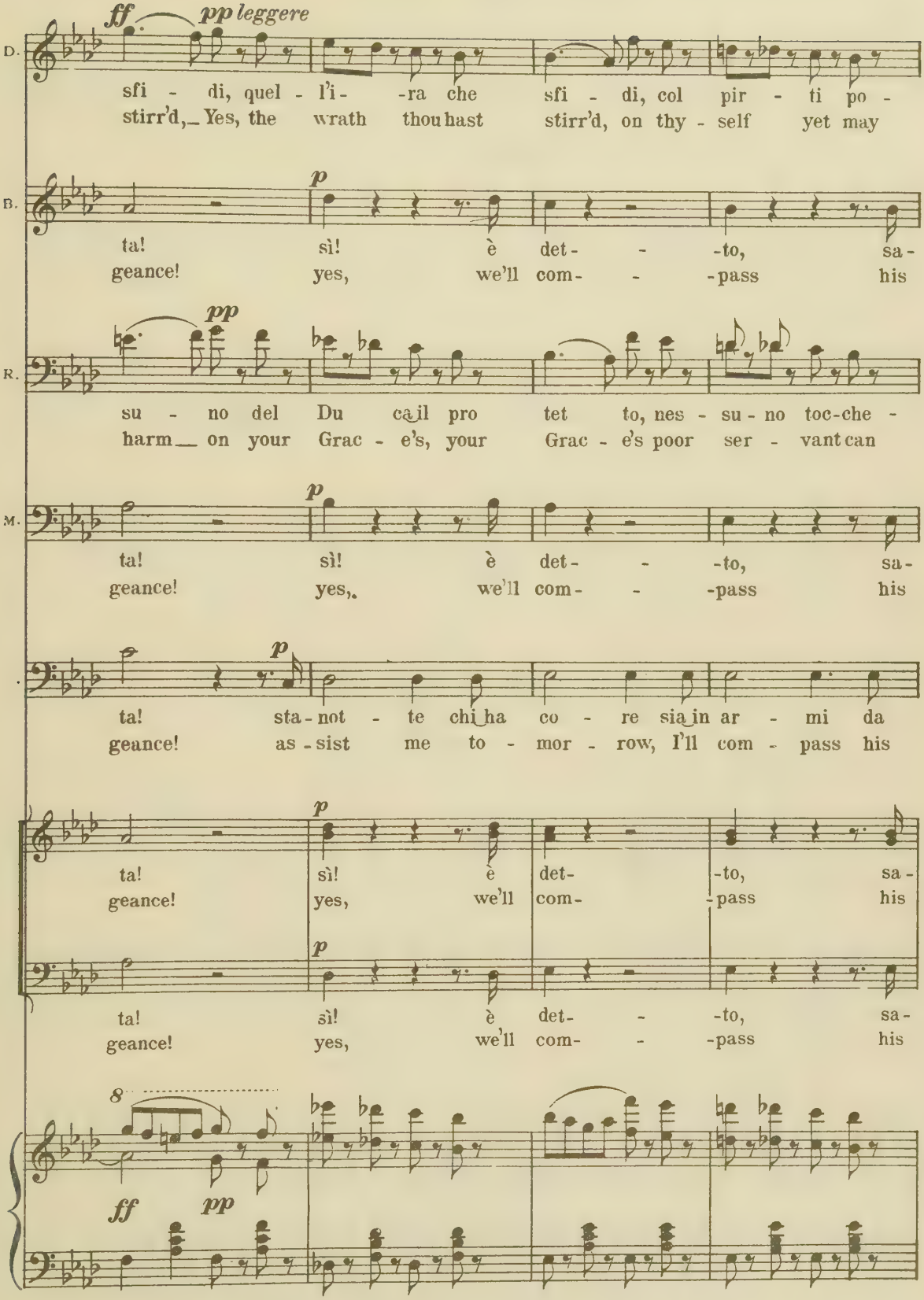

cresc.
rinf.
D.
sem - pre tu spin - gi lo scher-zo al-l'e - stre - mo, quel-l'i - ra che
yes, — of thy jests — we all — have grown wea - ry, the wrath thou hast
B.
Ven - det - ta! ven - det ta! ven - det -
Yes, ven - geance! yes, ven - geance! yes, ven -
R.
sun, nes - su - no, nes - sun, nes - su - no, nes-sun, nes-
Grac - e's ser - vant, your Grac - e's ser - vant, no harm, no
M.
Ven - det - ta! ven - det - ta! ven - det -
Yes, ven - geance! yes, ven - geance! yes, ven
C.
det - - ta! ven - det - - ta! ven-det - -
ven - geance! to ven - - geance! to ven - -
cresc.
rinf.
Ven - det - ta! ven - det - ta! ven - det -
Yes, ven - geance! yes, ven - geance! yes, ven -
Ven - det - ta! ven - det - ta! ven - det -
Yes, ven - geance! yes, ven - geance! yes, ven -
8
cresc.
rinf

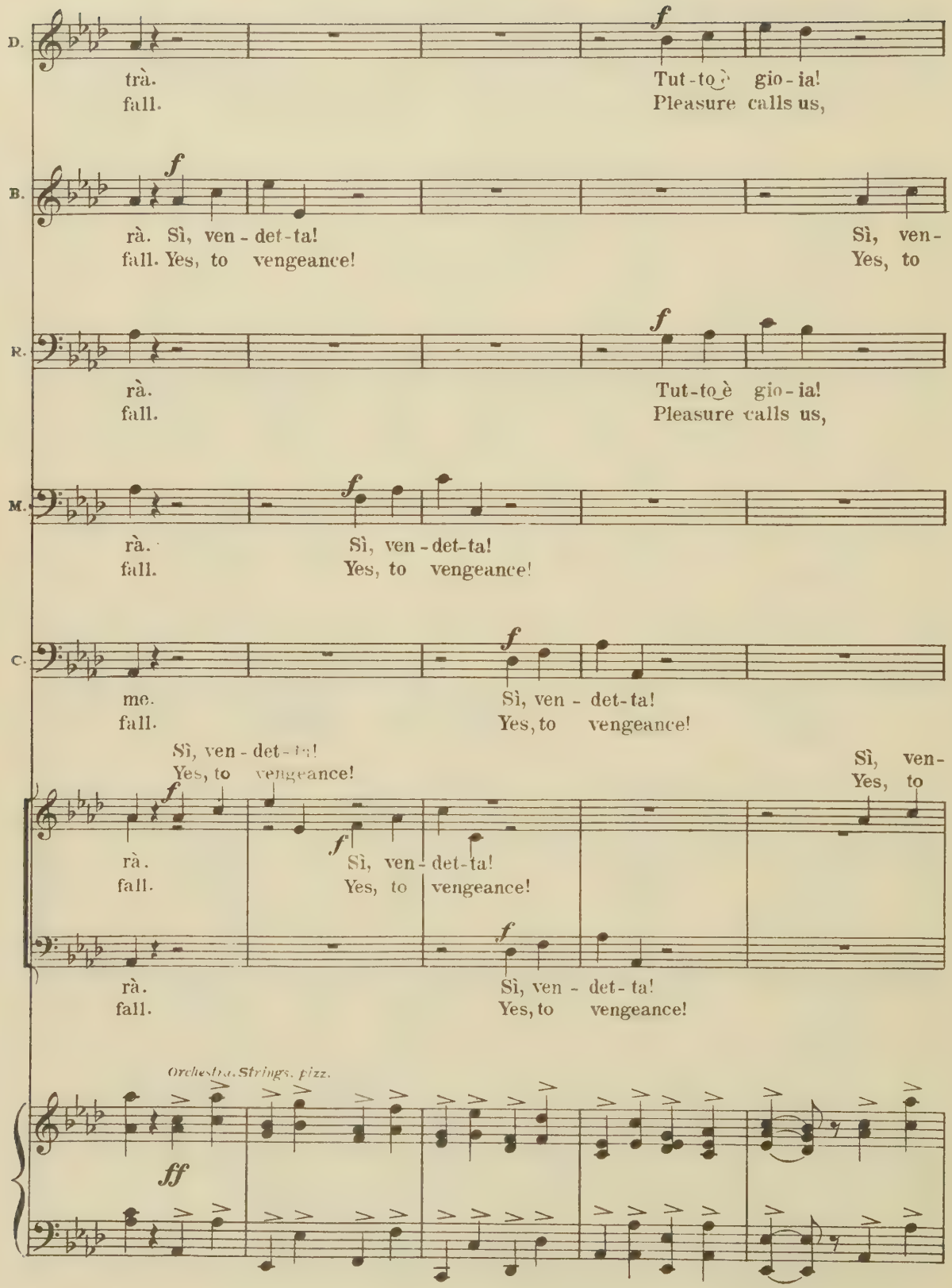

ff
pp leggere
D.
sfi - di, quel - l'i - ra che sfi - di, col-pir- -ti po - trà. Ah,
stirr'd, yes, the wrath thou hast stirr'd on thy-self yet may fall. Ah,
p
B.
ta! sì, è det - - - to... sa-rà. Ven-
geance! yes, we'll com - - pass his fall. A-
pp
R.
su - no del Du - ca il pro - tet - to, nes - su-no toc-che - rà. Che
harm on your Grac - e's, your Grac-e's poor ser - vant can fall. With -
p
M.
ta! sì, è det - - - to... sa-rà. Ven-
geance! yes, we'll com - - pass his fall. A-
p
C.
ta! sta-not - te chi ha co - re sia in ar - mi da me. Ven-
geance! as-sist me to-mor - row, we'll com - pass his fall. A-
p
ta! sì! è det - - - to... sa-rà. Ven-
geance! yes, we'll com - - pass his fall. A-
p
ta! sì! è det - - - to... sa-rà. Ven-
geance! yes, we'll com - - pass his fall. A-
8
ff
pp
leggero


D.
_ sem- -pre tu spin - gi lo
_ of thy jests we're wea - ry, ah,
B.
det- -ta del paz- -zo! Contr'es- so un ran-co - re pei
venge we the in - sults au-da- -cious, un-num - ber'd, We'll
R.
co- -glier mi puo- -te? di lo- -ro non te - mo, del
out jest and fol- -ly this life were too drea - ry, No
M.
det- -ta del paz- -zo! Contr'es- so un ran-co - re pei
venge we the in - sults au-da- -cious, un-num - ber'd, We'll
C.
det- -ta del paz- -zo! Contr'es- so un ran-co - re pei
venge we the in - sults au-da- -cious, un-num - ber'd, As-
det- -ta del paz- -zo! Contr'es- so un ranco- -re pei
venge we the in- -sults au-da - cious, un-num - ber'd, We'll
det- -ta del paz- -zo! Contr'es. so un ranco- -re pei
venge we the in- -sults au-da - cious, un-num - ber'd, We'll

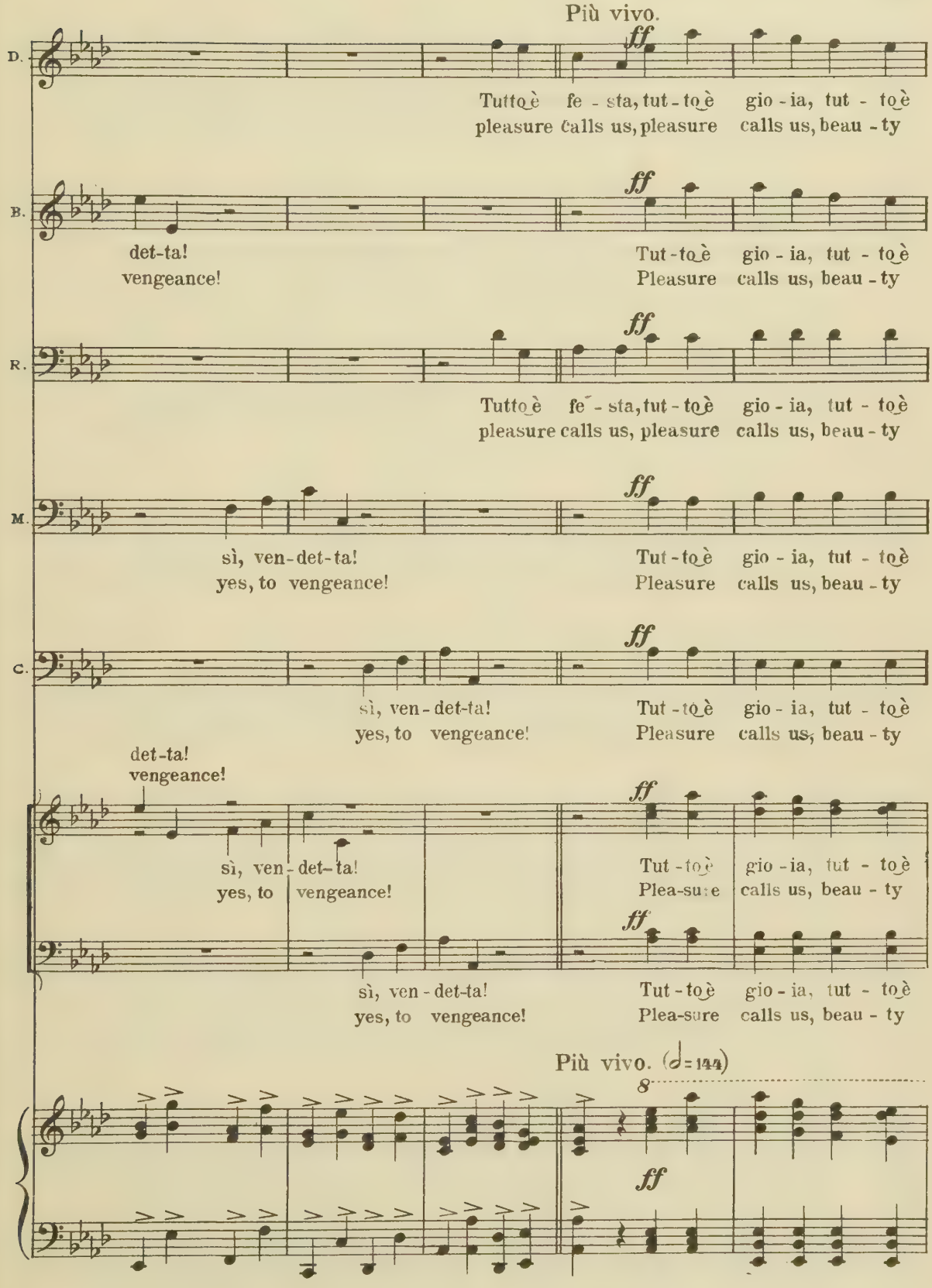

D.
— scher - zo al- -l'e - stre - mo, ah
— of thy jests we're wea - ry, ah
B.
tri- -sti suoi mo- -di di noi chi non ha?
meet thee to - mor - row, and com - pass his fall.
R.
du - cajl pro - tet- -to nes - sun toc-che - rà, no, no, nes-
harm on your Grac - e's poor ser - vant can fall, no, no, your
M.
tri- -sti suoi mo- -di di noi chi non ha?
meet thee to - mor - row, and com - pass his fall.
C.
tri- -sti suoi mo- -di di noi chi non ha? Ven-
sist me to - mor - row, I'll com - pass his fall. To
tri- -sti suoi mo- -di di noi chi non ha?
meet thee to-mor- -row, and com - pass his fall.
tri- -sti suoi mo- -di di noi chi non ha?
meet thee to-mor- -row, and com - pass his fall.

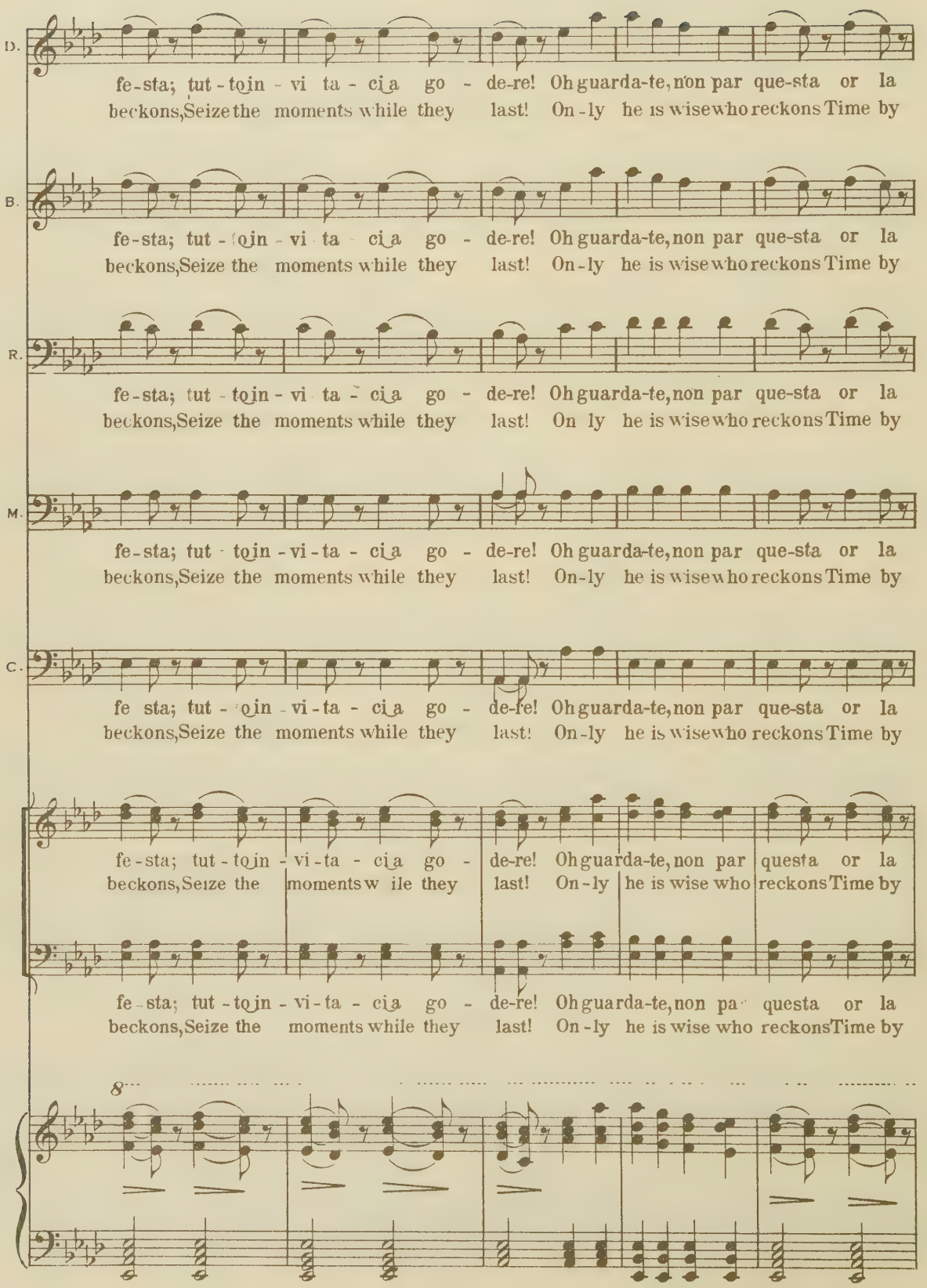

cresc. - - - rinf - - - -
D.
sem - pre tu spin - gi lo scher - zo al - l'e - stre - mo, quel - l'i - ra che
yes, of thy jests we wea - ry, the wrath thou hast
B.
Ven-det- -ta! ven - det - ta! ven-det -
Yes, ven - geance! yes, ven - geance! yes, ven -
R.
sun, nes-su - no, nes-sun, nes-sun - no, nes-sun, nes-
Grac- -e's ser - vant, your Grac- -e's ser - vant, no harm, no
M.
Ven-det- -ta! ven - det - ta! ven-det -
Yes, ven - geance! yes, ven - geance! yes, ven -
C.
det- -ta! ven-det- - -ta, ven-det- - -
ven- -geance! to ven- - -geance! to ven- - -
cresc. - - - rinf. - - - -
Ven-det - ta! ven - det - ta! ven-det -
Yes, ven - geance! yes, ven - geance! yes, ven -
Ven-det - ta! ven - det - ta! ven-det -
Yes, ven - geance! yes, ven - geance! yes, ven -
8
cresc. - - - rinf. - - - -

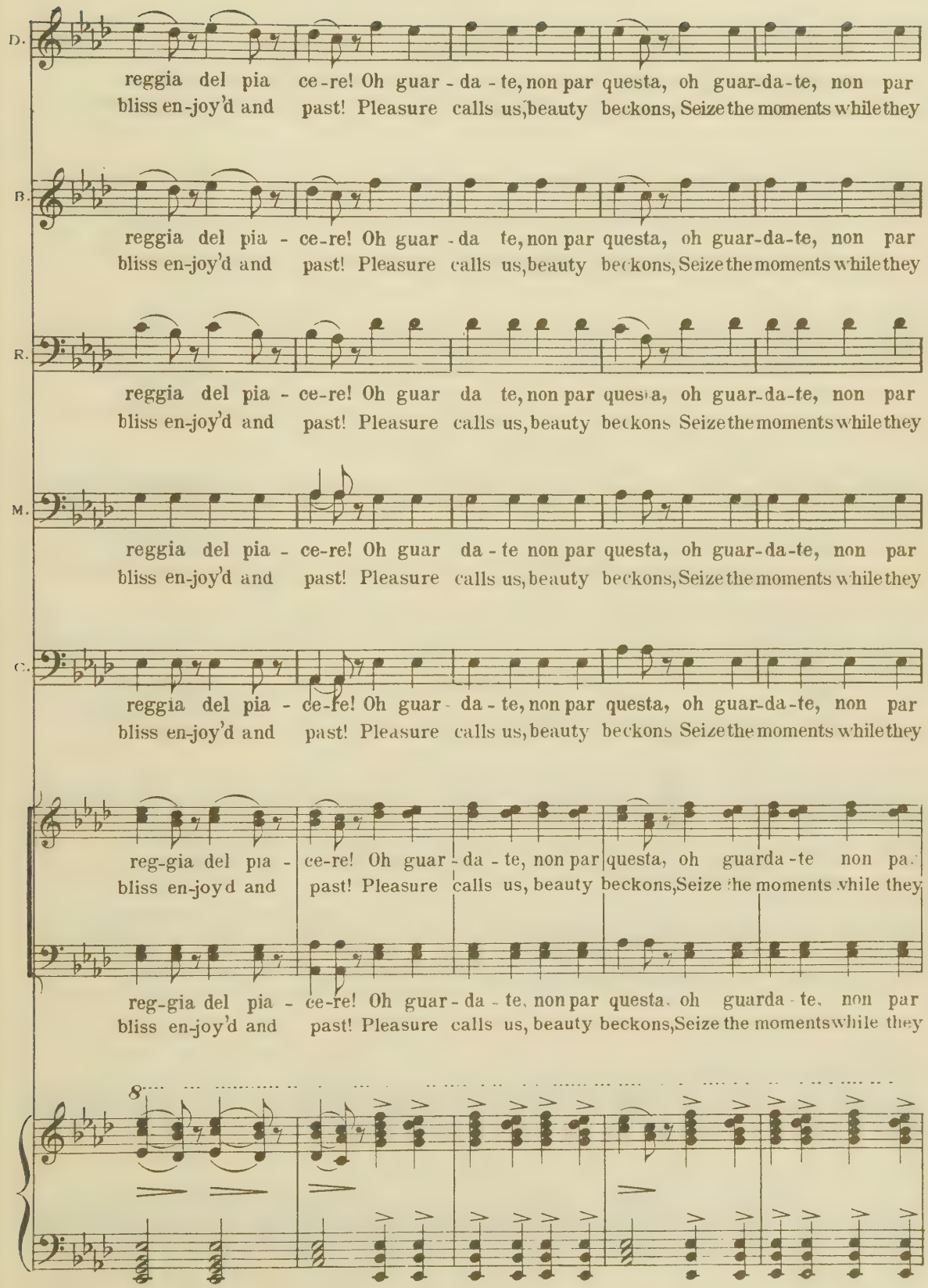

D.
ff pp leggere
sfi - di, quel - l'i- -ra che sfi - di, col pir - ti po -
stirr'd, Yes, the wrath thou hast stirr'd, on thy - self yet may
B.
p
ta! sì! è det- - -to, sa-
geance! yes, we'll com- - -pass his
R.
pp
su - no del Du ca_il pro tet to, nes - su - no toc-che -
harm_ on your Grac - e's, your Grac - e's poor ser - vant can
M.
p
ta! sì! è det- - -to, sa-
geance! yes, we'll com- - -pass his
p
ta! sta - not - te chi_ha co - re sia_in ar - mi da
geance! as - sist me to - mor - row, I'll com - pass his
p
ta! sì! è det- -to, sa-
geance! yes, we'll com- -pass his
p
ta! sì! è det- - -to, sa-
geance! yes, we'll com- - -pass his
8
ff pp

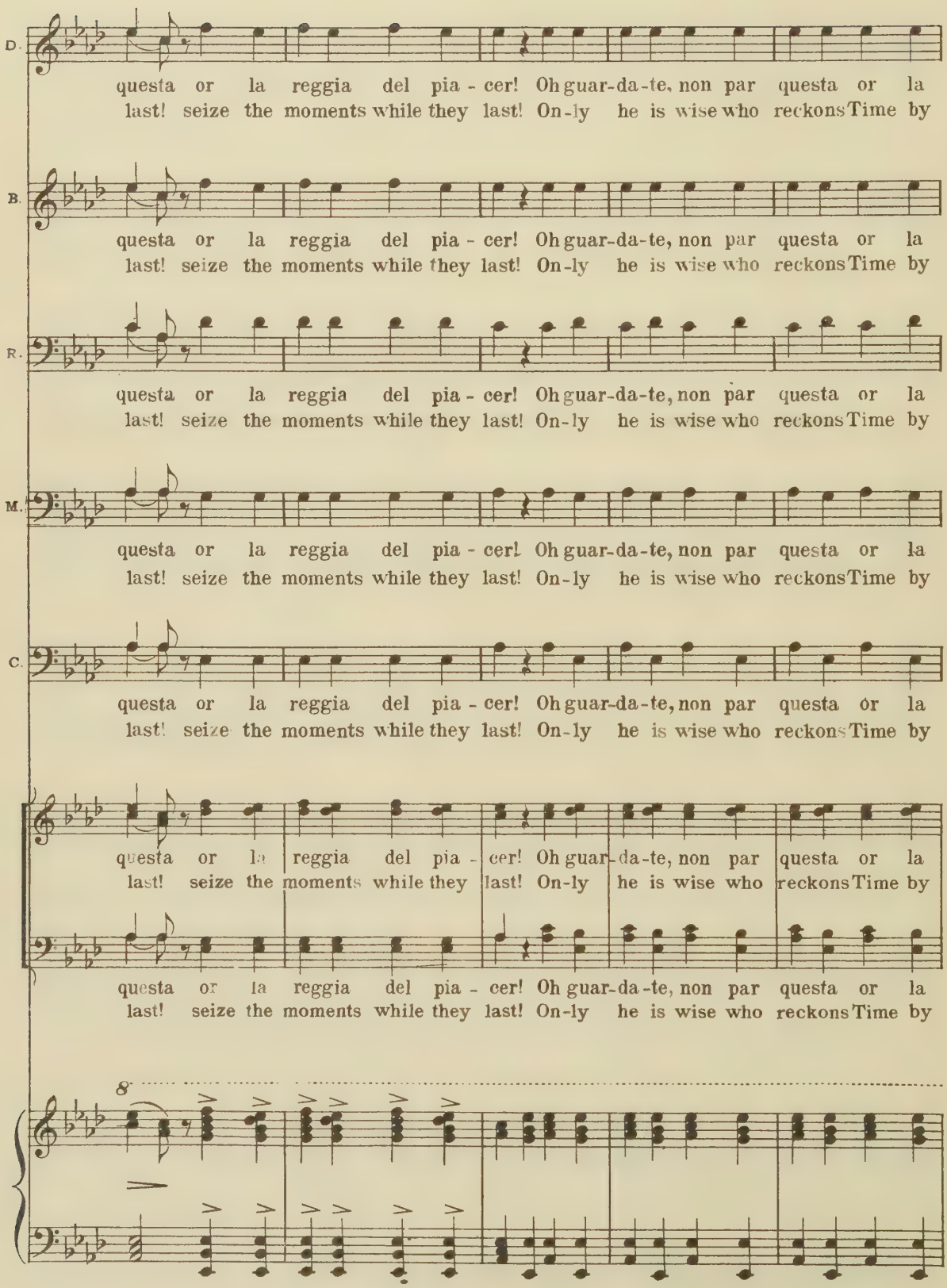

D.
trà.
fall.
Tut-to è gio-ia!
Pleasure calls us,
B.
rà. Sì, ven-det-ta!
fall. Yes, to vengeance!
Sì, ven-
Yes, to
R.
rà.
fall.
Tut-to è gio-ia!
Pleasure calls us,
M.
rà.
fall.
Sì, ven-det-ta!
Yes, to vengeance!
C.
me.
fall.
Sì, ven-det-ta!
Yes, to vengeance!
Sì, ven-det-ta!
Yes, to vengeance!
Sì, ven-
Yes, to
rà.
fall.
Sì, ven-det-ta!
Yes, to vengeance!
rà.
fall.
Sì, ven-det-ta!
Yes, to vengeance!
Orchestra. Strings. pizz.

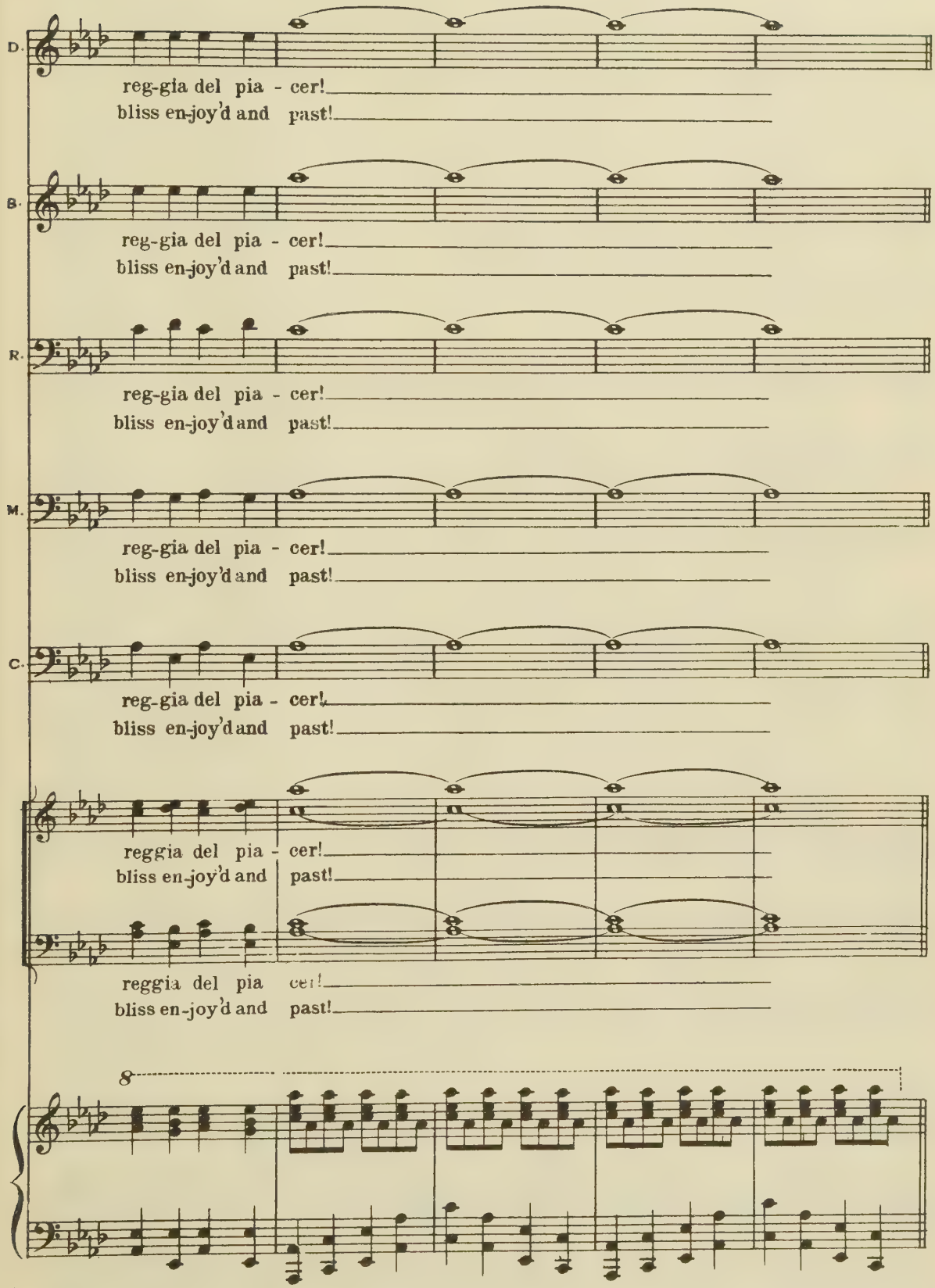
(All the dancers from the inner rooms here come forward.)




D.
fe-sta; tut-toin-vi ta-cia go-de-re! Oh guarda-te, non par que-sta or la
beckons, Seize the moments while they last! On-ly he is wise who reckons Time by
B.
fe-sta; tut-toin-vi ta-cia go-de-re! Oh guarda-te, non par que-sta or la
beckons, Seize the moments while they last! On-ly he is wise who reckons Time by
R.
fe-sta; tut-toin-vi ta-cia go-de-re! Oh guarda-te, non par que-sta or la
beckons, Seize the moments while they last! On ly he is wise who reckons Time by
M.
fe-sta; tut-toin-vi-ta-cia go-de-re! Oh guarda-te, non par que-sta or la
beckons, Seize the moments while they last! On-ly he is wise who reckons Time by
C.
fe sta; tut-toin-vi-ta-cia go-de-re! Oh guarda-te, non par que-sta or la
beckons, Seize the moments while they last! On-ly he is wise who reckons Time by
fe-sta; tut-toin-vi-ta-cia go-de-re! Oh guarda-te, non par questa or la
beckons, Seize the moments w ile they last! On-ly he is wise who reckons Time by
fe-sta; tut-toin-vi-ta-cia go-de-re! Oh guarda-te, non pa questa or la
beckons, Seize the moments while they last! On-ly he is wise who reckons Time by
8

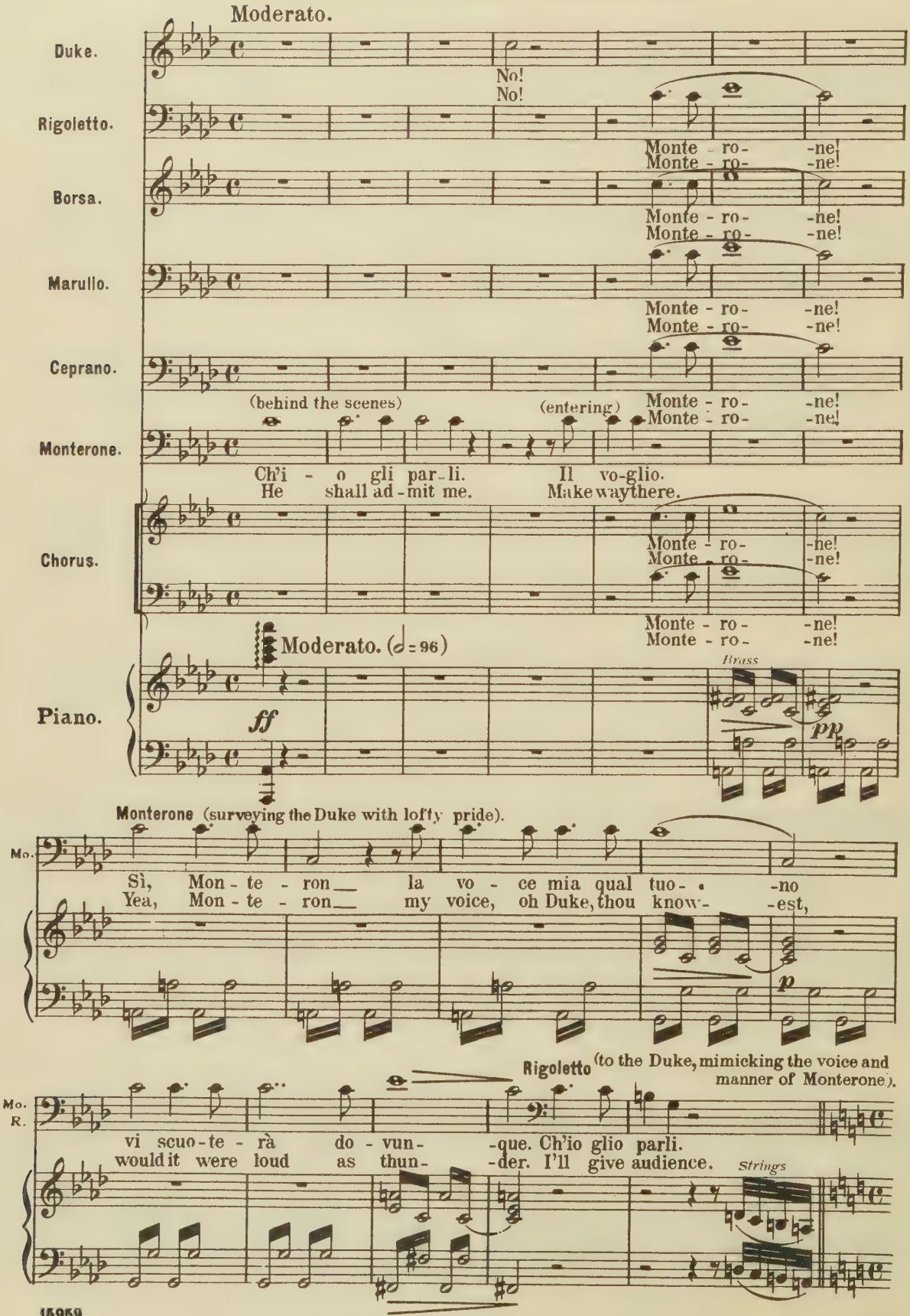

D.
reggia del pia ce-re! Oh guar-da-te, non par questa, oh guar-da-te, non par
bliss en-joy'd and past! Pleasure calls us, beauty beckons, Seize the moments while they
B.
reggia del pia - ce-re! Oh guar-da te, non par questa, oh guar-da-te, non par
bliss en-joy'd and past! Pleasure calls us, beauty beckons, Seize the moments while they
R.
reggia del pia - ce-re! Oh guar da te, non par questa, oh guar-da-te, non par
bliss en-joy'd and past! Pleasure calls us, beauty beckons Seize the moments while they
M.
reggia del pia - ce-re! Oh guar da-te non par questa, oh guar-da-te, non par
bliss en-joy'd and past! Pleasure calls us, beauty beckons, Seize the moments while they
C.
reggia del pia - ce-re! Oh guar-da-te, non par questa, oh guar-da-te, non par
bliss en-joy'd and past! Pleasure calls us, beauty beckons Seize the moments while they
reg-gia del pia - ce-re! Oh guar-da-te, non par questa, oh guarda-te non pa
bliss en-joy'd and past! Pleasure calls us, beauty beckons, Seize the moments while they
reg-gia del pia - ce-re! Oh guar-da-te, non par questa, oh guarda-te, non par
bliss en-joy'd and past! Pleasure calls us, beauty beckons, Seize the moments while they
8

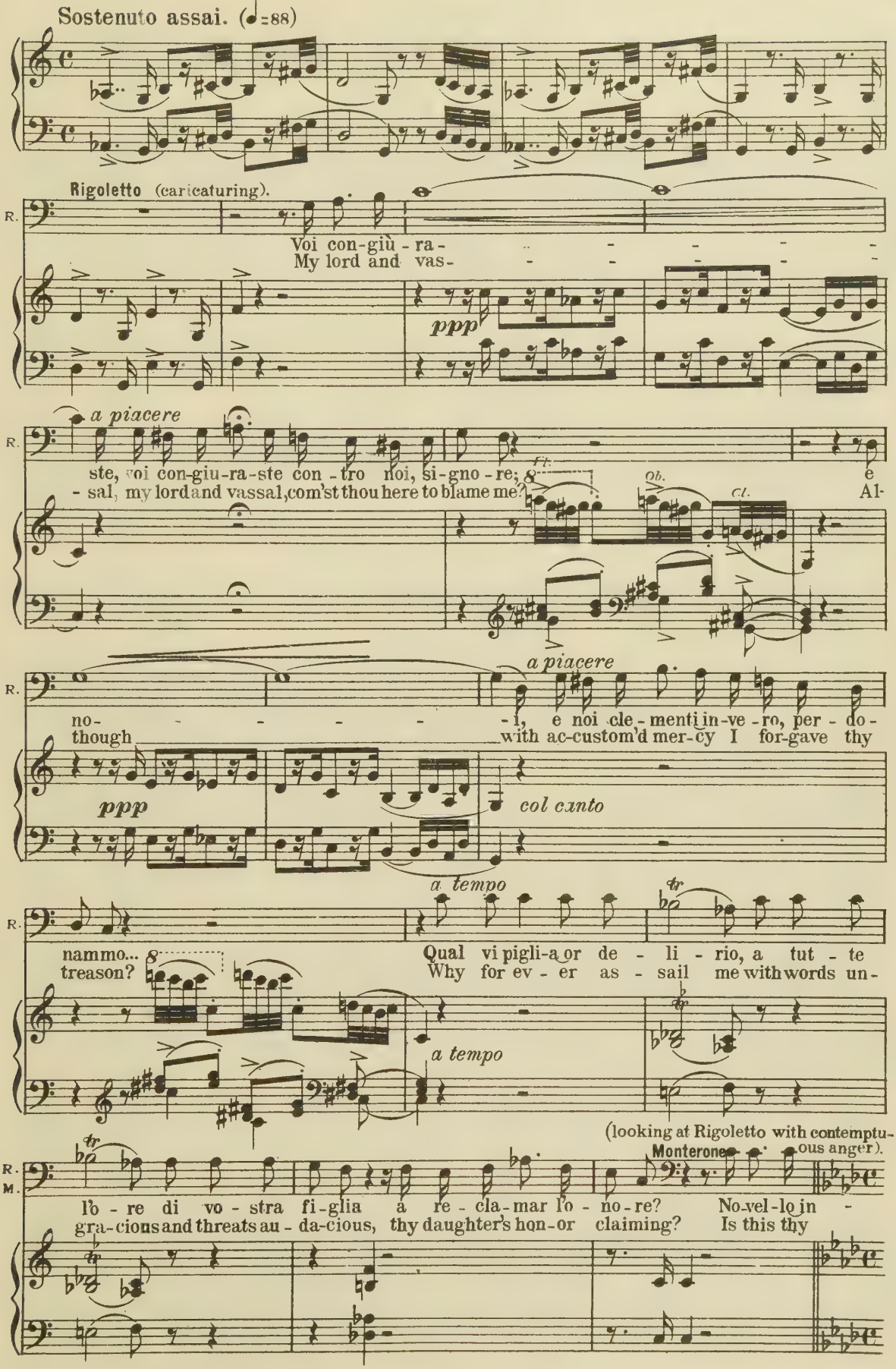

D.
questa or la reggia del pia - cer! Oh guar-da-te, non par questa or la
last! seize the moments while they last! On-ly he is wise who reckons Time by
B.
questa or la reggia del pia - cer! Oh guar-da-te, non par questa or la
last! seize the moments while they last! On-ly he is wise who reckons Time by
R.
questa or la reggia del pia - cer! Oh guar-da-te, non par questa or la
last! seize the moments while they last! On-ly he is wise who reckons Time by
M.
questa or la reggia del pia - cer! Oh guar-da-te, non par questa or la
last! seize the moments while they last! On-ly he is wise who reckons Time by
C.
questa or la reggia del pia - cer! Oh guar-da-te, non par questa or la
last! seize the moments while they last! On-ly he is wise who reckons Time by
questa or la reggia del pia - cer! Oh guar-da-te, non par questa or la
last! seize the moments while they last! On-ly he is wise who reckons Time by
questa or la reggia del pia - cer! Oh guar-da-te, non par questa or la
last! seize the moments while they last! On-ly he is wise who reckons Time by
8

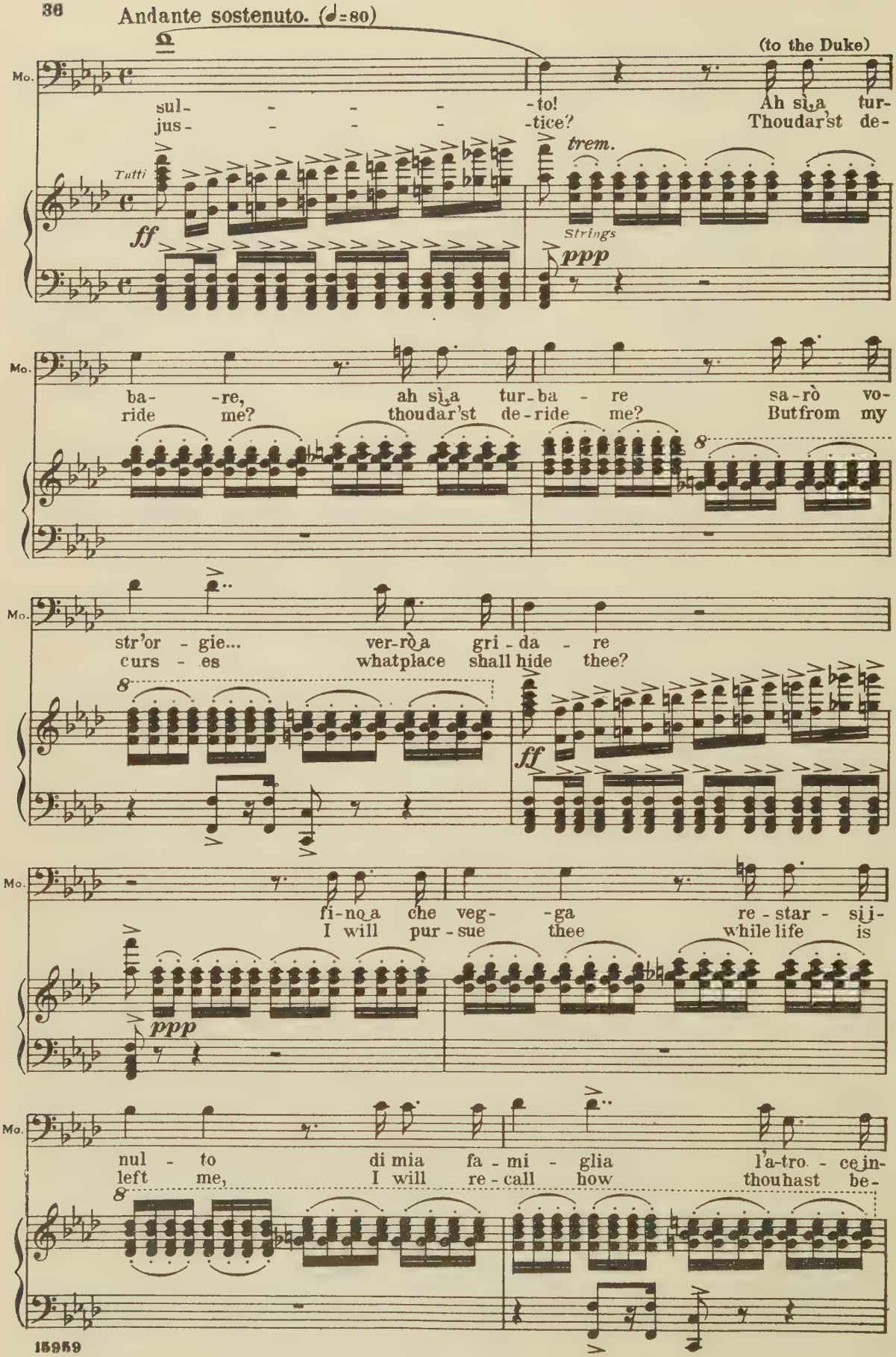

D.
reg-gia del pia - cer!
bliss en-joy'd and past!
B.
reg-gia del pia - cer!
bliss en-joy'd and past!
R.
reg-gia del pia - cer!
bliss en-joy'd and past!
M.
reg-gia del pia - cer!
bliss en-joy'd and past!
C.
reg-gia del pia - cer!
bliss en-joy'd and past!
reggia del pia - cer!
bliss en-joy'd and past!
reggia del pia cer!
bliss en-joy'd and past!
8

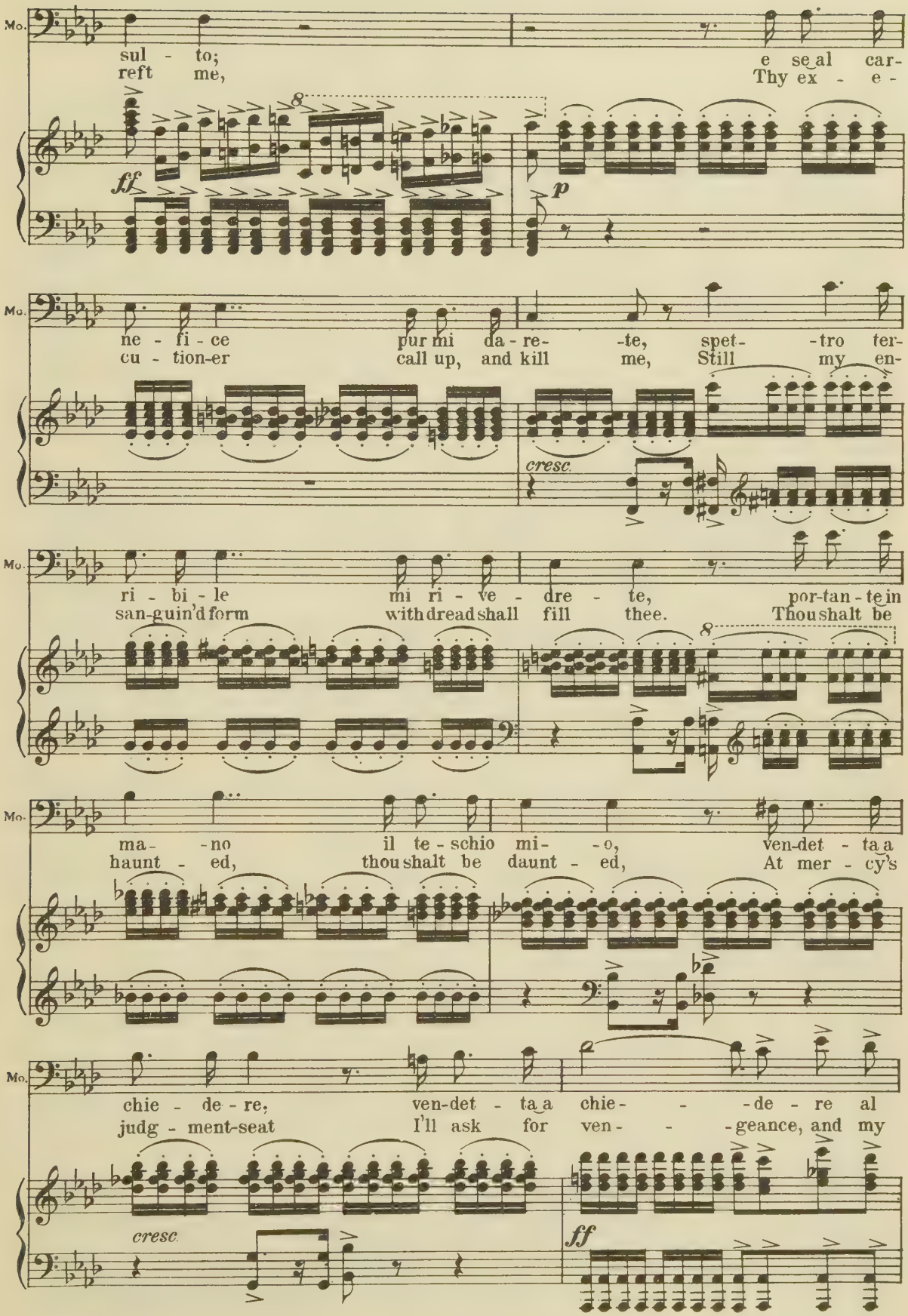
Nº 5. "Oh tu che la festa audace hai turbato.,,

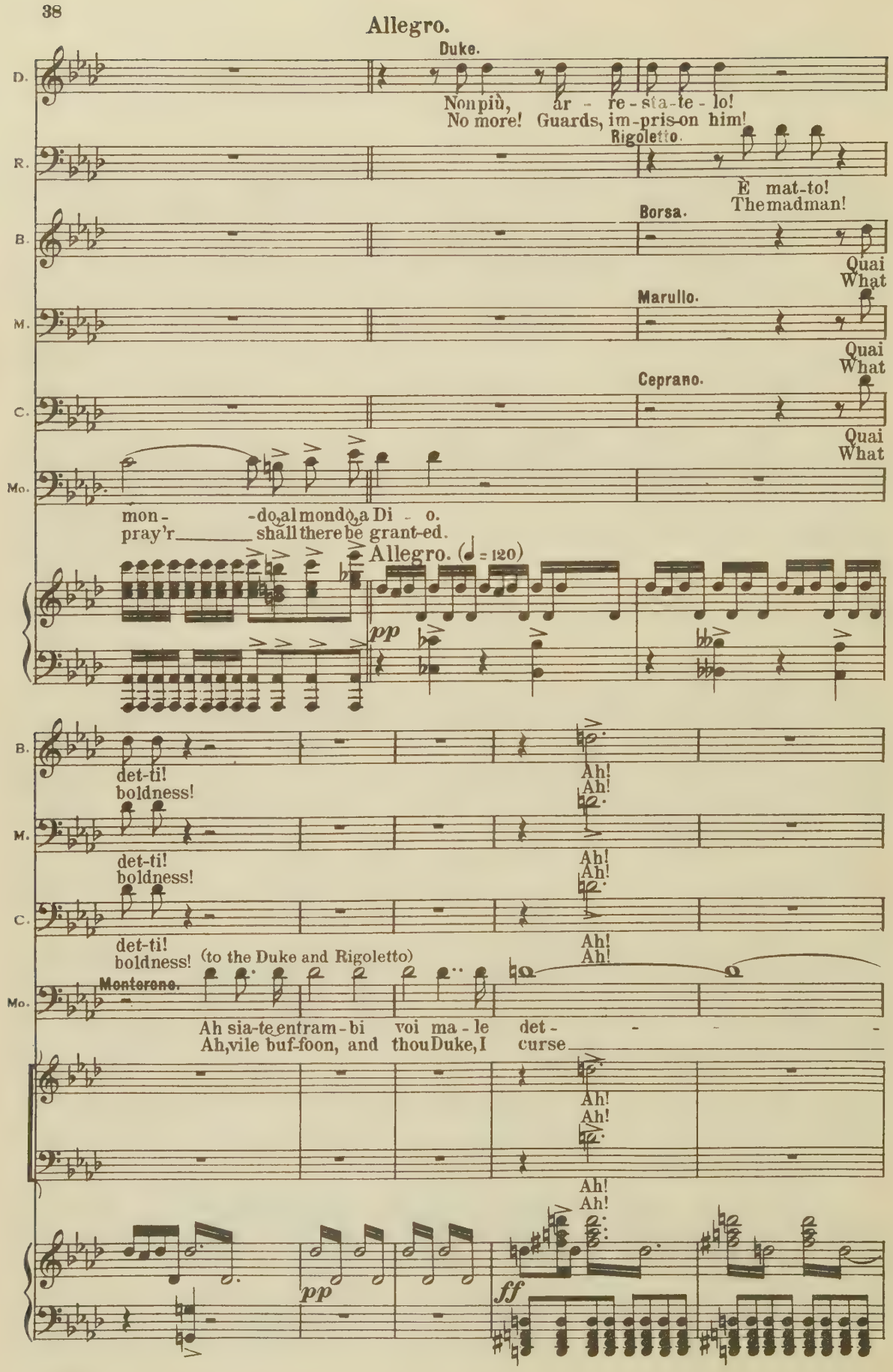
Continuation and Stretta of the Introduction.

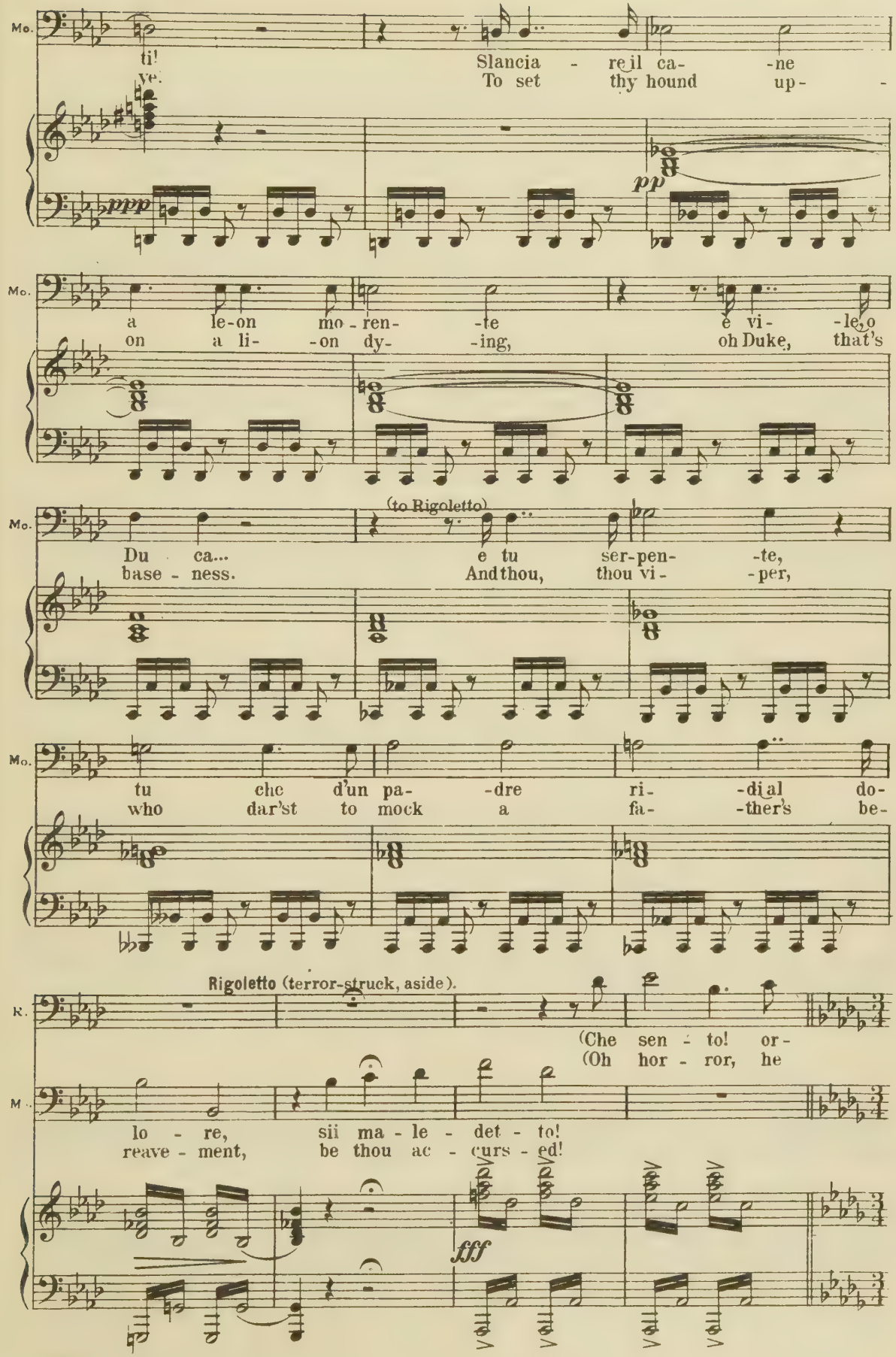


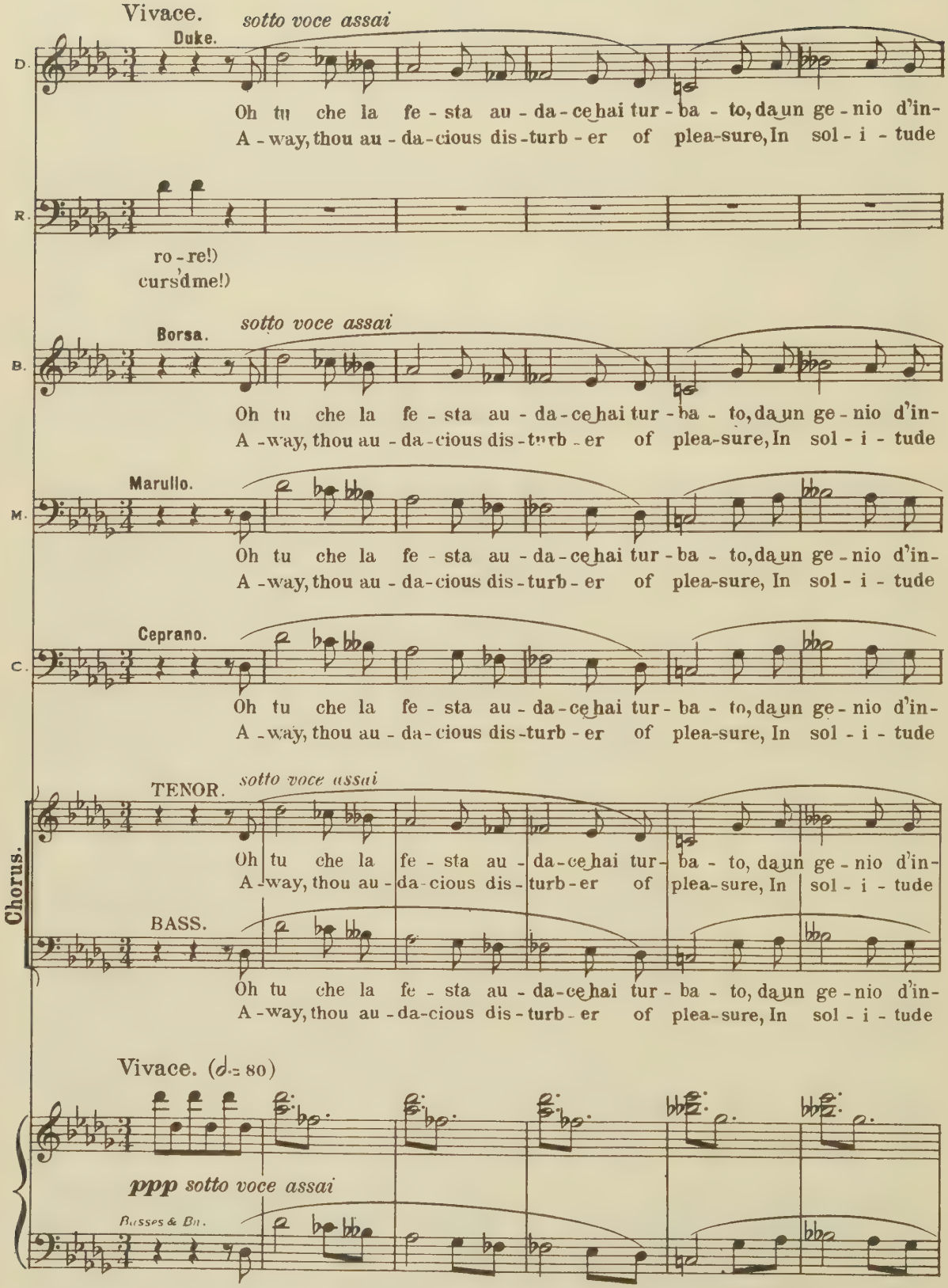

Sostenuto assai. (♩=88)
Rigoletto (caricaturing).
R.
Voi con-giù - ra -
My lord and vas -
ppp
a piacere
ste, voi con-giu-ra-ste con - tro noi, si-gno - re; &
- sal, my lord and vassal, com'st thou here to blame me?
ff.
Ob.
Cl.
e
Al-
a piacere
no - - - - - -
though
-l, e noi cle - menti in-ve - ro, per - do -
with ac-custom'd mer-cy I for-gave thy
ppp
col canto
a tempo
nammo... &
treason?
Qual vi pigli-a or de - li - rio, a tut - te
Why for ev - er as - sail me with words un -
a tempo
(looking at Rigoletto with contemptu-
ous anger).
Monterone
R.
M.
l'o - re di vo - stra fi-glia a re - cla-mar l'o - no - re?
gra-cious and threats au - da-cious, thy daughter's hon-or
No-vel-lo in -
claiming?
Is this thy

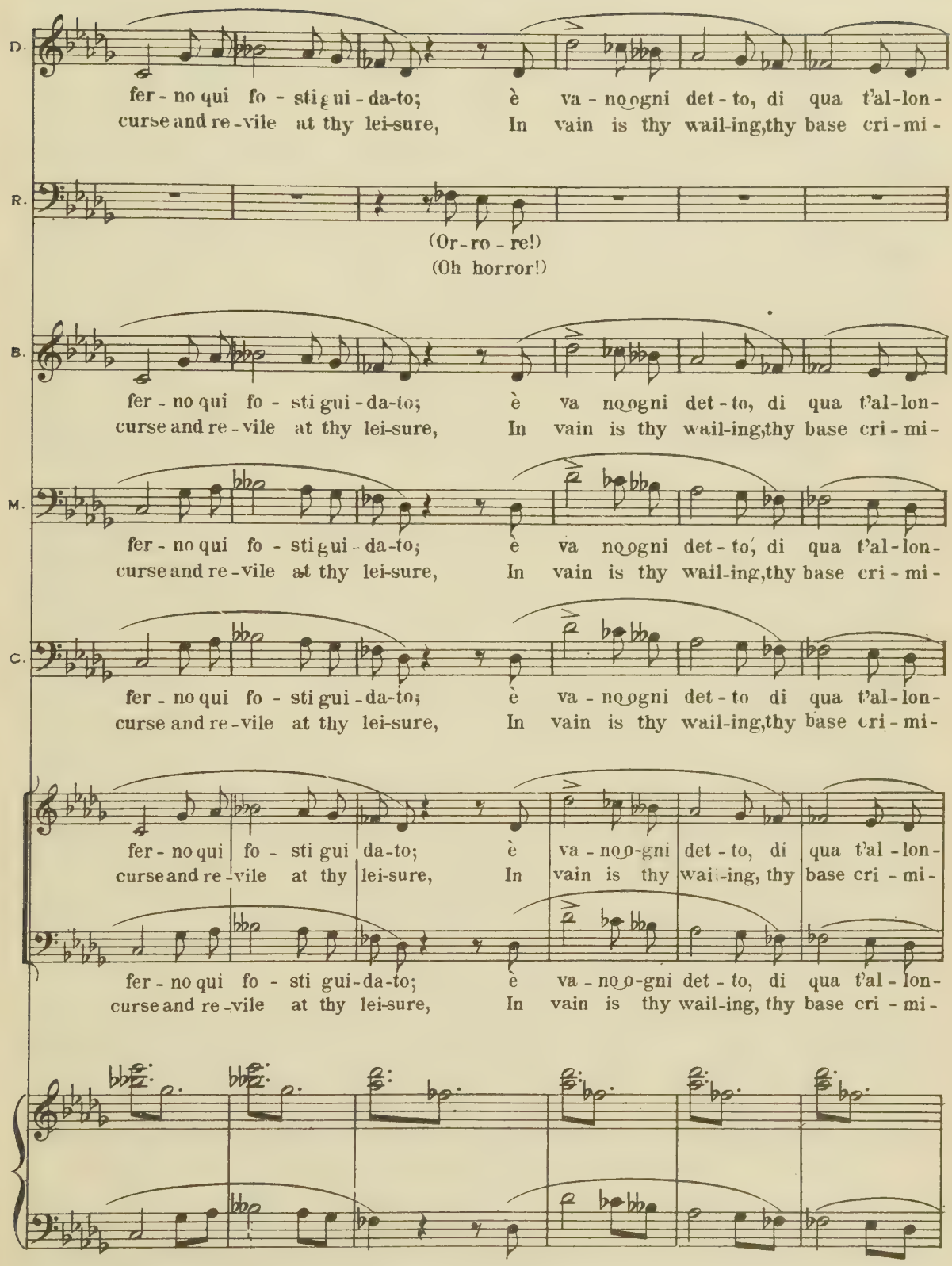

Andante sostenuto. (♩=80)
(to the Duke)
Mo.
sul- - - - -to! Ah sì, a tur-
jus- - - - -tice? Thoudar'st de-
Tutti
ff
trem.
Strings
ppp
ba- -re, ah sì, a tur-ba - re sa-rò vo-
ride me? thoudar'st de-ride me? Butfrom my
8
str'or - gie... ver-rò, a gri - da - re
curs - es whatplace shall hide thee?
8
ff
fi-no a che veg- -ga re - star - sì, i-
I will pur - sue thee while life is
ppp
nul - to di mia fa - mi - glia l'a-tro - ce in-
left me, I will re - call how thouhast be-
8
15959

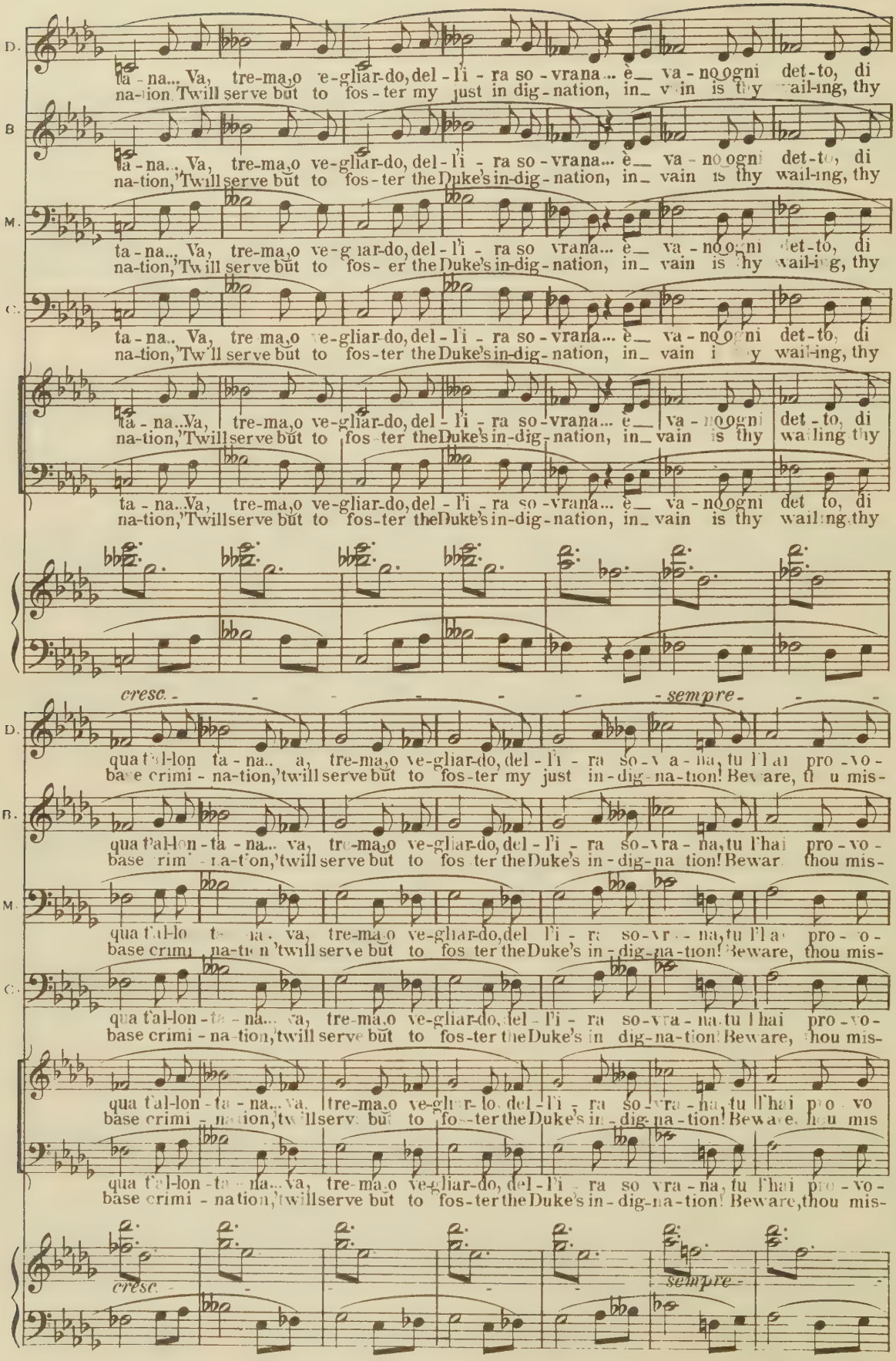

Mo.
sul - to;
reft me,
e se al car-
Thy ex - e -
ff
p
Mo.
ne - fi - ce
cu - tion-er
pur mi da - re- -te, spet- -tro ter-
call up, and kill me, Still my en-
cresc.
Mo.
ri - bi - le
san-guin'd form
mi ri - ve - dre - te,
with dread shall fill thee.
por-tan - te in
Thou shalt be
Mo.
ma- -no
haunt - ed,
il te - schio mi- -o,
thou shalt be daunt - ed,
ven-det - ta a
At mer - cy's
Mo.
chie - de - re,
judg - ment-seat
ven-det - ta a
I'll ask for
chie- - -de - re al
ven- - -geance, and my
cresc.
ff

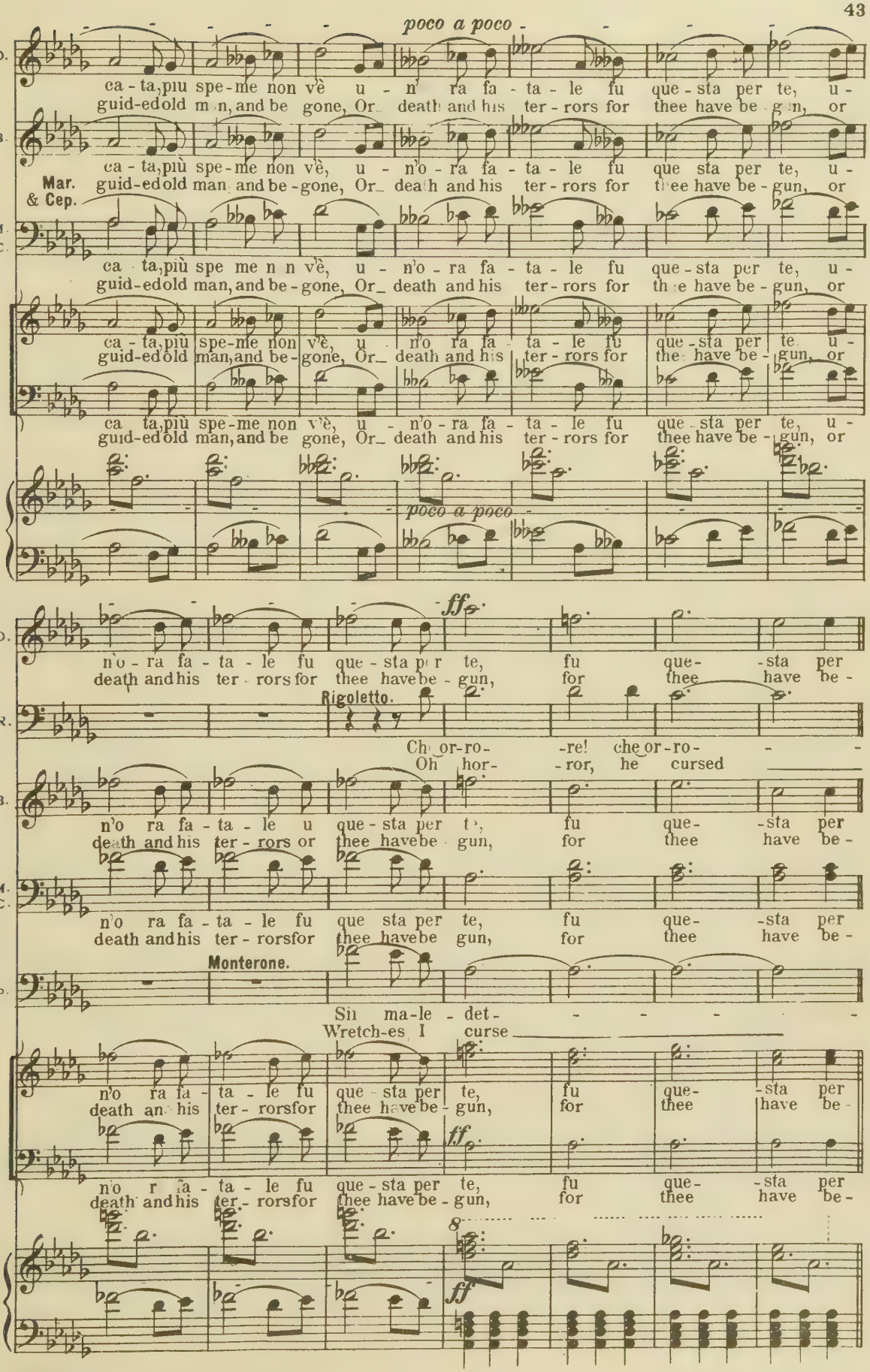

Allegro.
Duke.
Non più, ar - re - sta-te - lo!
No more! Guards, im-pris-on him!
Rigoletto.
È mat-to!
The madman!
Borsa.
Quai
What
Marullo.
Quai
What
Ceprano.
Quai
What
mon- -do, al mondo, a Di - o.
pray'r shall there be grant-ed.
Allegro. (♩ = 120)
pp
det-ti!
boldness!
Ah!
Ah!
det-ti!
boldness!
Ah!
Ah!
det-ti!
boldness!
(to the Duke and Rigoletto)
Ah!
Ah!
Monterone.
Ah sia-te entram-bi voi ma - le det - - - -
Ah, vile buf-foon, and thou Duke, I curse
Ah!
Ah!
Ah!
Ah!
pp
ff

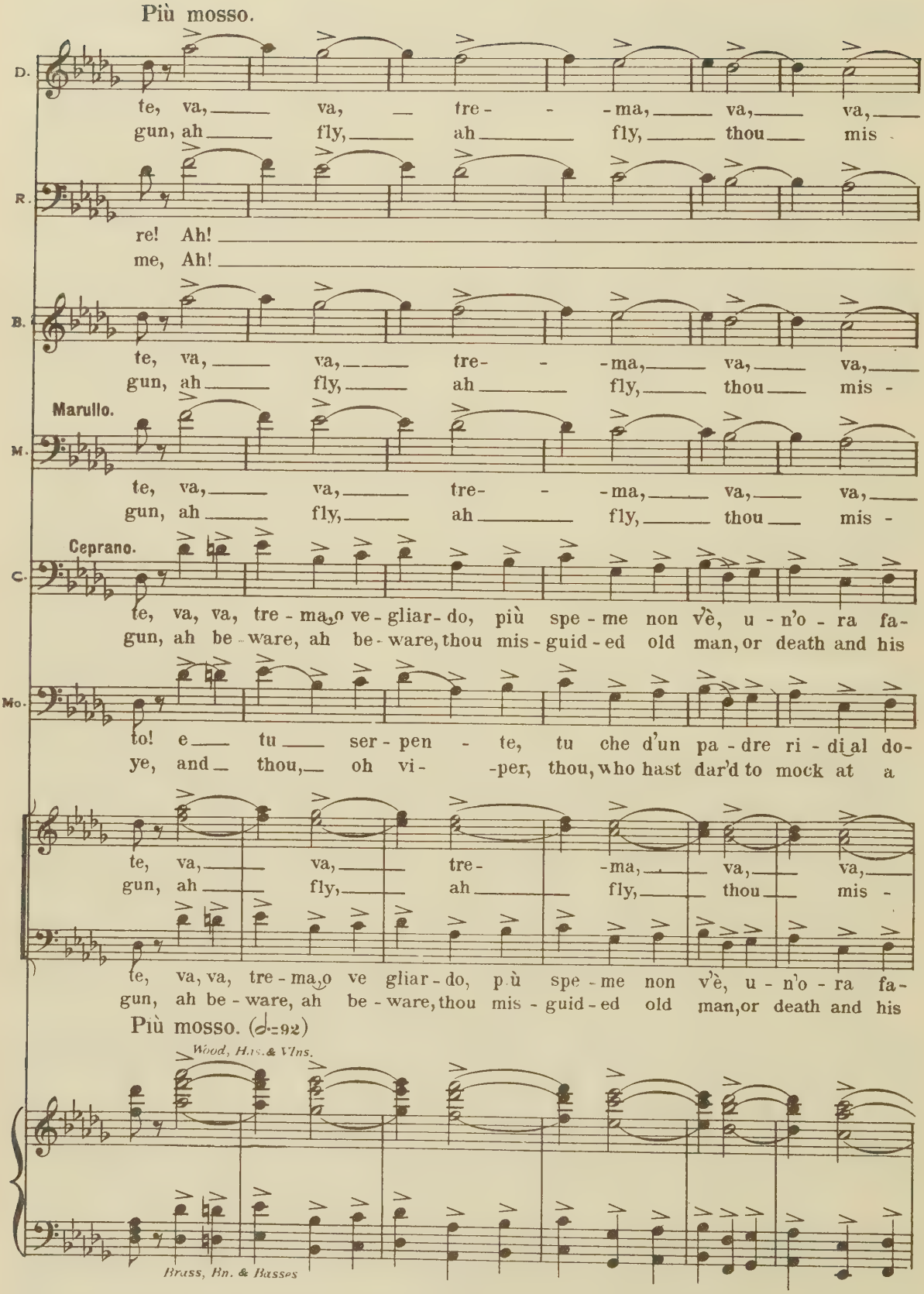

Mo.
ti!
ve.
Slancia - re il ca- -ne
To set thy hound up- -
ppp
pp
Mo.
a le-on mo-ren- -te
on a li- -on dy- -ing,
e vi- -le, o
oh Duke, that's
Mo.
(to Rigoletto)
Du ca...
base - ness.
e tu ser-pen- -te,
And thou, thou vi- -per,
Mo.
tu che d'un pa- -dre ri- -di al do-
who dar'st to mock a fa- -ther's be-
Rigoletto (terror-struck, aside).
R.
(Che sen - to! or-
(Oh hor - ror, he
M.
lo - re, sii ma - le - det - to!
reave - ment, be thou ac - curs - ed!
fff

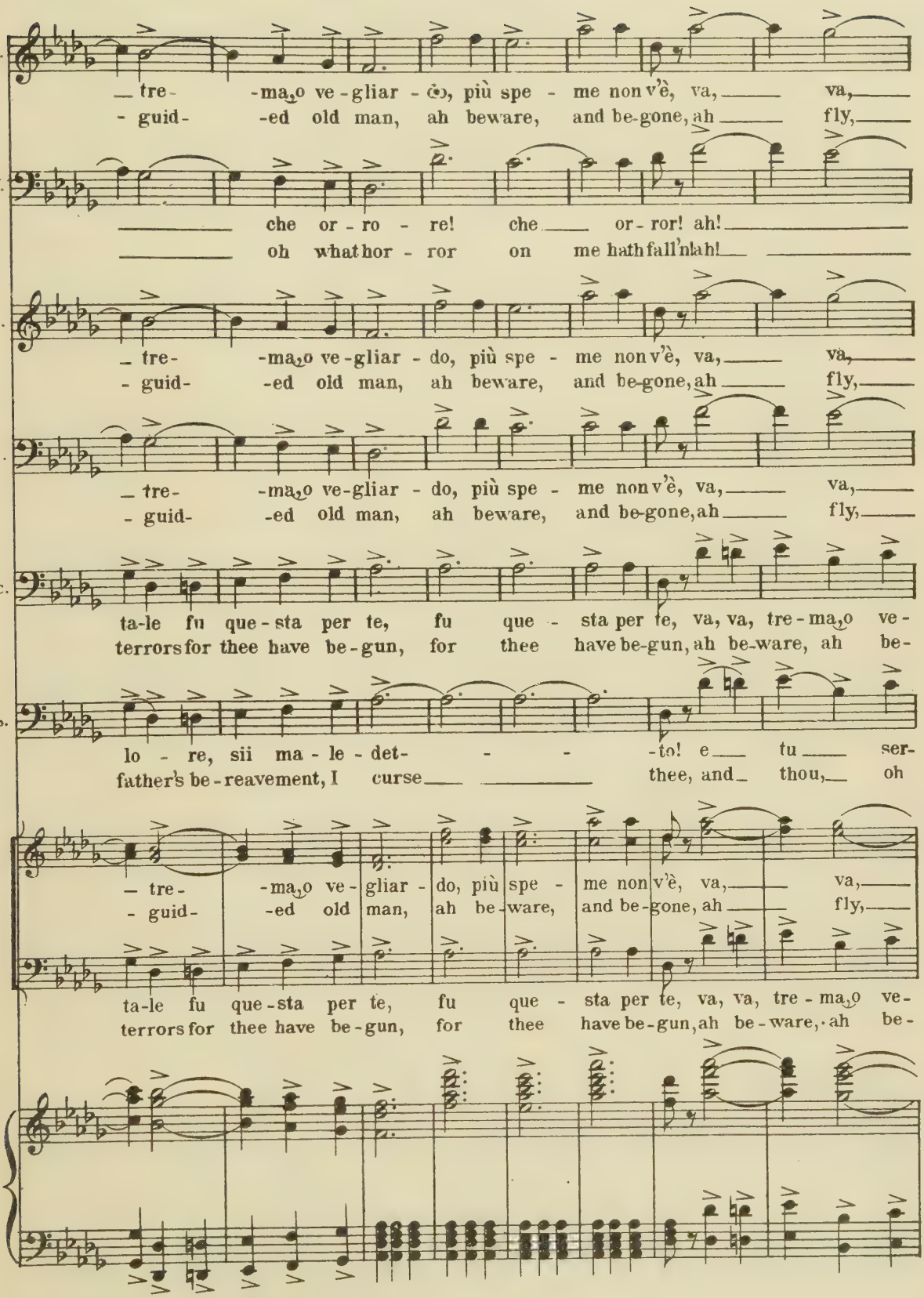

Vivace.
sotto voce assai
Duke.
D.
Oh tu che la fe - sta au - da - ce hai tur - ba - to, da un ge - nio d'in-
A - way, thou au - da - cious dis - turb - er of plea-sure, In sol - i - tude
R.
ro - re!)
curs'd me!)
Borsa.
sotto voce assai
B.
Oh tu che la fe - sta au - da - ce hai tur - ba - to, da un ge - nio d'in-
A - way, thou au - da - cious dis - turb - er of plea-sure, In sol - i - tude
Marullo.
M.
Oh tu che la fe - sta au - da - ce hai tur - ba - to, da un ge - nio d'in-
A - way, thou au - da - cious dis - turb - er of plea-sure, In sol - i - tude
Ceprano.
C.
Oh tu che la fe - sta au - da - ce hai tur - ba - to, da un ge - nio d'in-
A - way, thou au - da - cious dis - turb - er of plea-sure, In sol - i - tude
Chorus.
TENOR.
sotto voce assai
Oh tu che la fe - sta au - da - ce hai tur - ba - to, da un ge - nio d'in-
A - way, thou au - da - cious dis - turb - er of plea-sure, In sol - i - tude
BASS.
Oh tu che la fe - sta au - da - ce hai tur - ba - to, da un ge - nio d'in-
A - way, thou au - da - cious dis - turb - er of plea-sure, In sol - i - tude
Vivace. (♩. = 80)
ppp sotto voce assai
Basses & Bn.

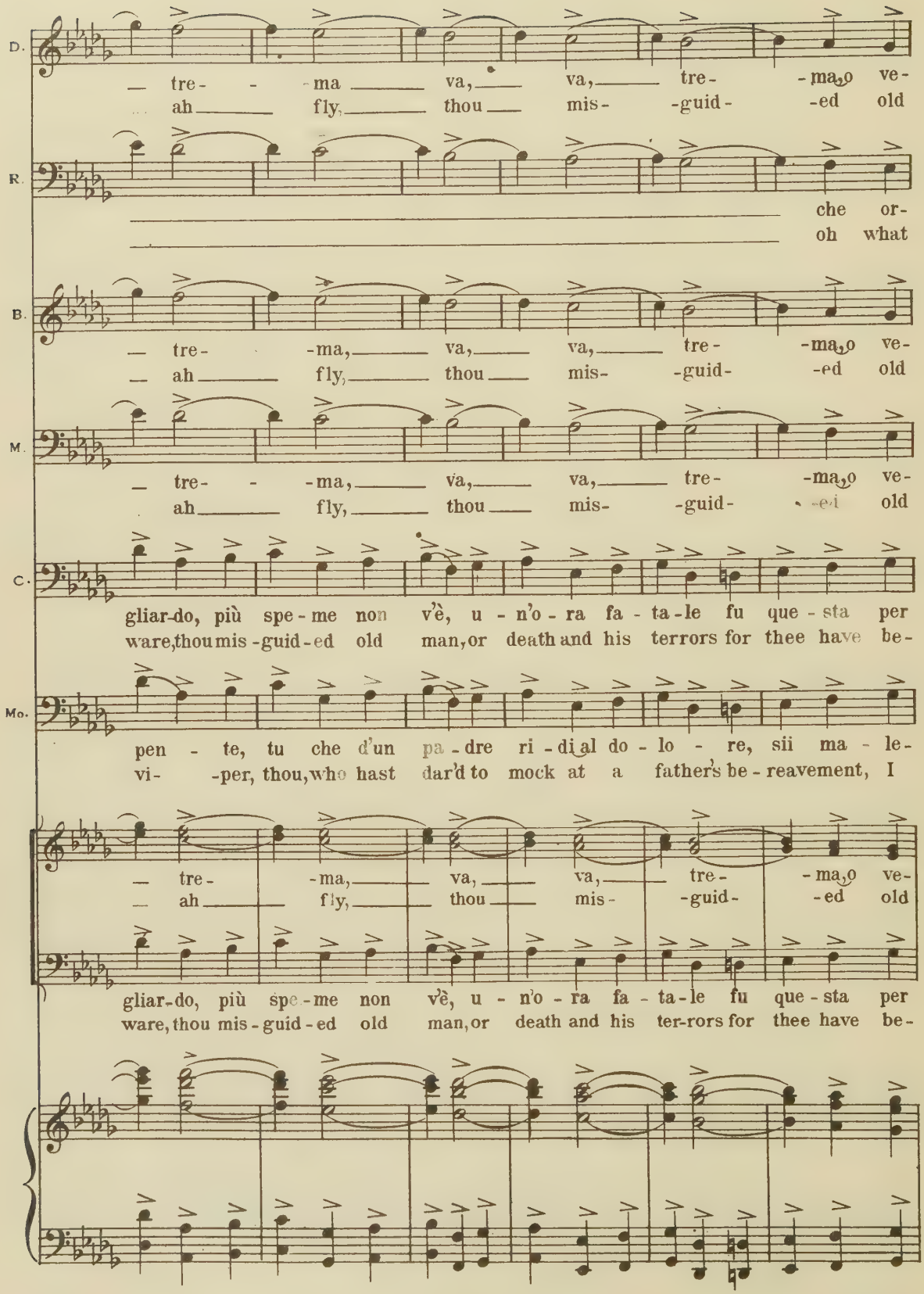

D.
fer - no qui fo - sti gui - da-to; è va - no ogni det - to, di qua t'al-lon-
curse and re - vile at thy lei-sure, In vain is thy wail-ing, thy base cri - mi -
R.
(Or - ro - re!)
(Oh horror!)
B.
fer - no qui fo - sti gui - da-to; è va no ogni det - to, di qua t'al-lon-
curse and re - vile at thy lei-sure, In vain is thy wail-ing, thy base cri - mi -
M.
fer - no qui fo - sti gui - da-to; è va no ogni det - to, di qua t'al-lon-
curse and re - vile at thy lei-sure, In vain is thy wail-ing, thy base cri - mi -
C.
fer - no qui fo - sti gui - da-to; è va - no ogni det - to di qua t'al-lon-
curse and re - vile at thy lei-sure, In vain is thy wail-ing, thy base cri - mi -
fer - no qui fo - sti gui da-to; è va - no o - gni det - to, di qua t'al - lon-
curse and re - vile at thy lei-sure, In vain is thy wail-ing, thy base cri - mi -
fer - no qui fo - sti gui - da-to; è va - no o - gni det - to, di qua t'al - lon-
curse and re - vile at thy lei-sure, In vain is thy wail-ing, thy base cri - mi -

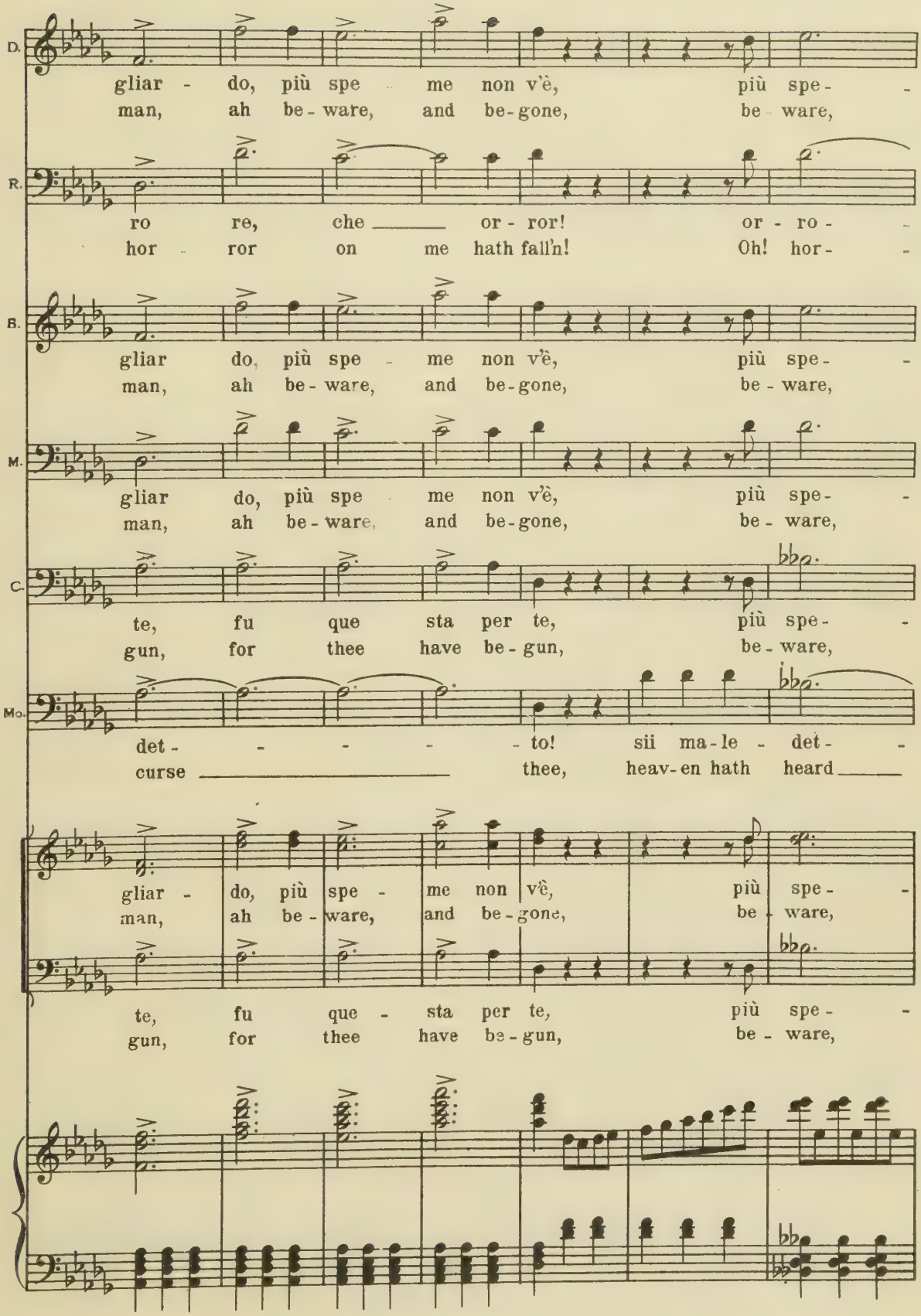

D.
ta - na.., Va, tre-ma,o ve-gliar-do, del - l'i - ra so - vrana... è va - no ogni det-to, di
na-tion, 'Twill serve but to fos-ter my just in dig-nation, in vain is thy wail-ing, thy
B.
ta - na.., Va, tre-ma,o ve-gliar-do, del - l'i - ra so - vrana... è va - no ogni det-to, di
na-tion, 'Twill serve but to fos-ter the Duke's in-dig-nation, in vain is thy wail-ing, thy
M.
ta - na.., Va, tre-ma,o ve-gliar-do, del - l'i - ra so vrana... è va - no ogni det-to, di
na-tion, 'Twill serve but to fos- er the Duke's in-dig-nation, in vain is thy wail-ing, thy
C.
ta - na.., Va, tre ma,o ve-gliar-do, del - l'i - ra so - vrana... è va - no ogni det-to, di
na-tion, 'Tw ll serve but to fos-ter the Duke's in-dig-nation, in vain i y wail-ing, thy
ta - na..Va, tre-ma,o ve-gliar-do, del - l'i - ra so - vrana... è va - no ogni det-to, di
na-tion, 'Twill serve but to fos-ter the Duke's in-dig-nation, in vain is thy wail-ing thy
ta - na..Va, tre-ma,o ve-gliar-do, del - l'i - ra so - vrana... è va - no ogni det to, di
na-tion, 'Twill serve but to fos-ter the Duke's in-dig-nation, in vain is thy wail-ing thy
cresc.
sempre
D.
qua t'al-lon - ta - na.. a, tre-ma,o ve-gliar-do, del - l'i - ra so - v a - na, tu l'hai pro - vo -
base crimi - na-tion, 'twill serve but to fos-ter my just in-dig-na-tion! Beware, th u mis-
B.
qua t'al-lon - ta - na... va, tre-ma,o ve-gliar-do, del - l'i - ra so - vra - na, tu l'hai pro - vo -
base crim' - na-t'on, 'twill serve but to fos ter the Duke's in - dig-na tion! Bewar thou mis-
M.
qua t'al-lo te na. va, tre-ma,o ve-gliar-do, del l'i - ra so - vr - na, tu l'ha pro - vo -
base crimi na-tion 'twill serve but to fos ter the Duke's in - dig-na-tion! Beware, thou mis-
C.
qua t'al-lon - ta - na... va, tre-ma,o ve-gliar-do, del - l'i - ra so - vra - na, tu l'hai pro - vo -
base crimi - na-tion, 'twill serve but to fos-ter the Duke's in dig-na-tion! Beware, thou mis-
qua t'al-lon - ta - na... va, tre-ma,o ve-gliar-lo, del - l'i - ra so - vra - na, tu l'hai pro vo
base crimi - na tion, 'twill serv but to fos-ter the Duke's in - dig-na-tion! Beware, thou mis
qua t'al-lon - ta - na... va, tre-ma,o ve-gliar-do, del - l'i - ra so vra - na, tu l'hai pro - vo -
base crimi - na tion, 'twill serve but to fos-ter the Duke's in - dig-na-tion! Beware, thou mis-
cresc.
sempre

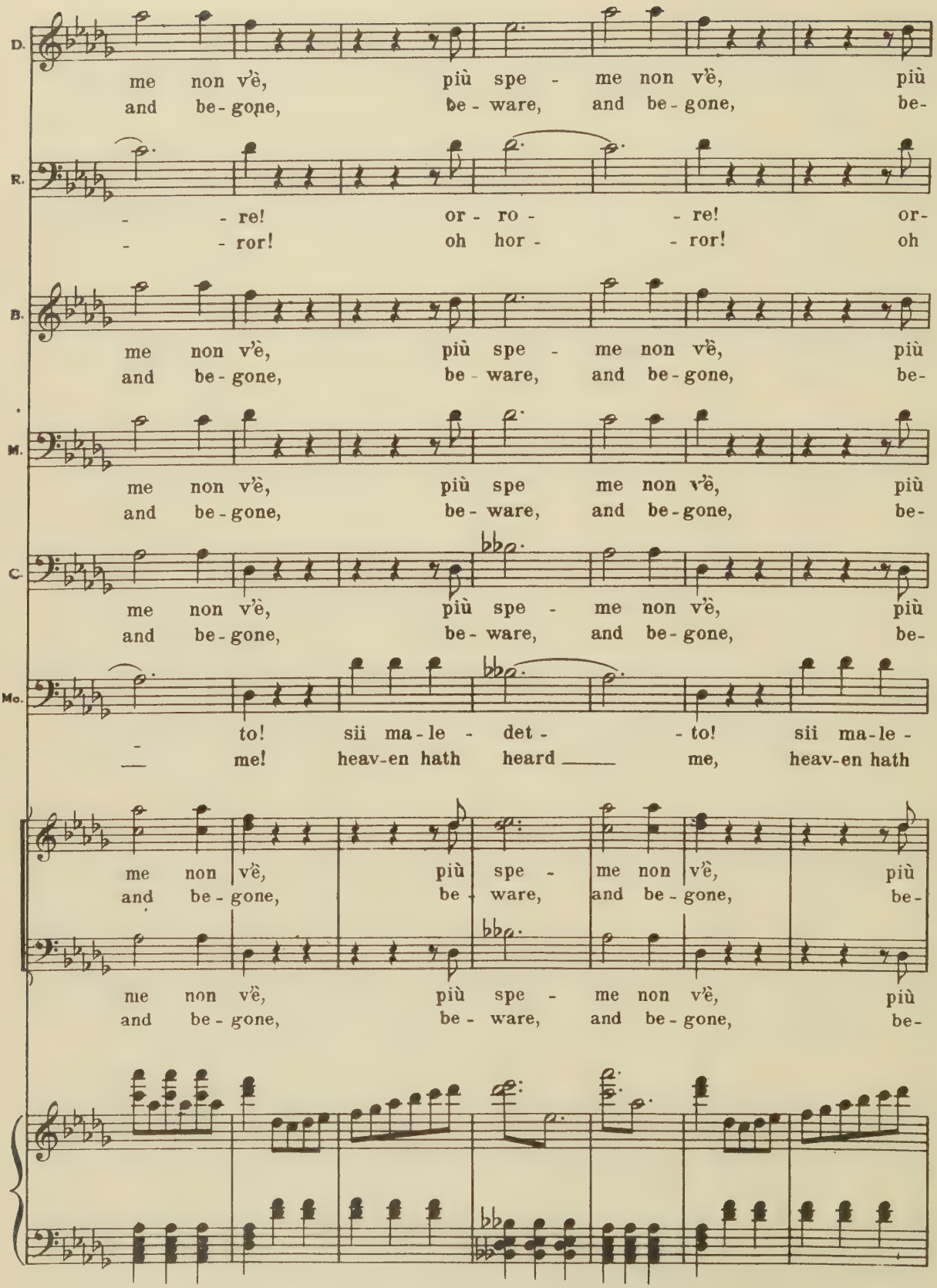

poco a poco
D.
ca - ta, più spe - me non vè u - n' ra fa - ta - le fu que - sta per te, u -
guid-ed old m n, and be gone, Or death and his ter - rors for thee have be - g n, or
B.
ca - ta, più spe - me non vè, u - n'o - ra fa - ta - le fu que sta per te, u -
guid-ed old man and be - gone, Or death and his ter - rors for thee have be - gun, or
Mar. & Cep.
M. C.
ca ta, più spe me n n vè, u - n'o - ra fa - ta - le fu que - sta per te, u -
guid-ed old man, and be - gone, Or death and his ter - rors for th e have be - gun, or
ca ta, più spe - me non v'è, u - n'o - ra fa - ta - le fu que sta per te u -
guid-ed old man, and be gone, Or death and his ter - rors for the have be - gun, or
ca ta, più spe - me non v'è, u - n'o - ra fa - ta - le fu que sta per te, u -
guid-ed old man, and be gone, Or death and his ter - rors for thee have be - gun, or
poco a poco
ff
D.
n'o - ra fa - ta - le fu que - sta p r te, fu que- -sta per
death and his ter - rors for thee have be - gun, for thee have be -
Rigoletto.
R.
Ch or-ro- -re! che or-ro- - -
Oh hor- -ror, he cursed
B.
n'o ra fa - ta - le u que - sta per t', fu que- -sta per
death and his ter - rors or thee have be - gun, for thee have be -
M. C.
n'o ra fa - ta - le fu que sta per te, fu que- -sta per
death and his ter - rors for thee have be gun, for thee have be -
Monterone.
Mo.
Sn ma-le - det - - - - -
Wretch-es I curse
n'o ra fa - ta - le fu que - sta per te, fu que- -sta per
death an his ter - rors for thee have be - gun, for thee have be -
ff
n'o r fa - ta - le fu que - sta per te, fu que- -sta per
death and his ter - rors for thee have be - gun, for thee have be -
8
ff

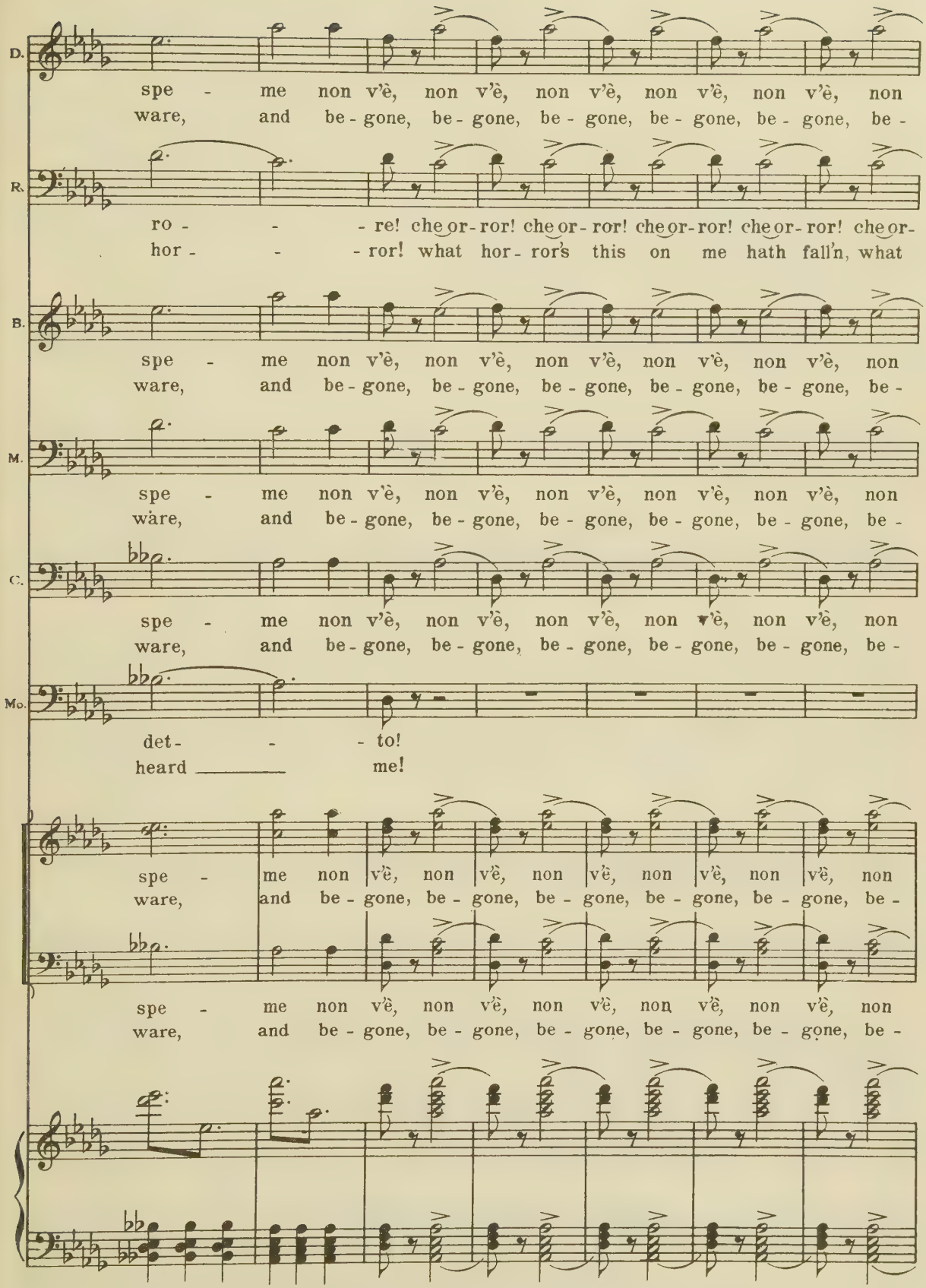

Più mosso.
D.
te, va, va, tre - - -ma, va, va,
gun, ah fly, ah fly, thou mis -
R.
re! Ah!
me, Ah!
B.
te, va, va, tre- - -ma, va, va,
gun, ah fly, ah fly, thou mis -
Marullo.
M.
te, va, va, tre- - -ma, va, va,
gun, ah fly, ah fly, thou mis -
Ceprano.
C.
te, va, va, tre - ma, o ve - gliar - do, più spe - me non v'è, u - n'o - ra fa-
gun, ah be - ware, ah be - ware, thou mis - guid - ed old man, or death and his
Mo.
to! e tu ser - pen - te, tu che d'un pa - dre ri - di al do-
ye, and thou, oh vi - -per, thou, who hast dar'd to mock at a
te, va, va, tre- -ma, va, va,
gun, ah fly, ah fly, thou mis -
te, va, va, tre - ma, o ve gliar - do, più spe - me non v'è, u - n'o - ra fa-
gun, ah be - ware, ah be - ware, thou mis - guid - ed old man, or death and his
Più mosso. (♩=92)
Wood, Hns. & Vlns.
Brass, Bn. & Basses

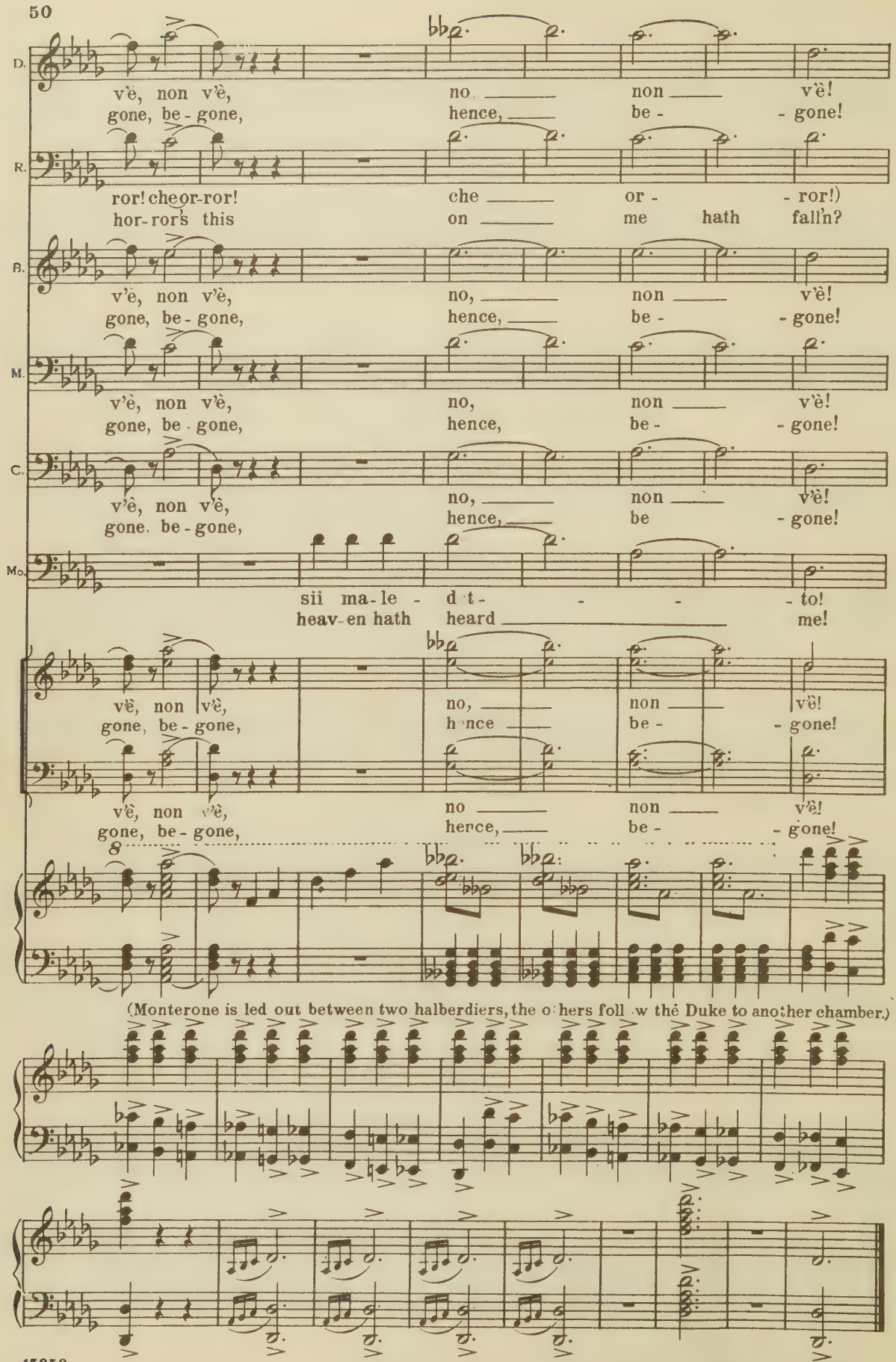

D.
tre- -ma,o ve-gliar-do, più spe- me non v'è, va, va,
- guid- -ed old man, ah beware, and be-gone, ah fly,
R.
che or-ro-re! che or-ror! ah!
oh what hor-ror on me hath fall'n ah!
B.
tre- -ma,o ve-gliar-do, più spe- me non v'è, va, va,
- guid- -ed old man, ah beware, and be-gone, ah fly,
M.
tre- -ma,o ve-gliar-do, più spe- me non v'è, va, va,
- guid- -ed old man, ah beware, and be-gone, ah fly,
C.
ta-le fu que-sta per te, fu que- sta per te, va, va, tre-ma,o ve-
terrors for thee have be-gun, for thee have be-gun, ah be-ware, ah be-
Mo.
lo-re, sii ma-le-det- -to! e tu ser-
father's be-reavement, I curse thee, and thou, oh
tre- -ma,o ve-gliar-do, più spe- me non v'è, va, va,
- guid- -ed old man, ah be-ware, and be-gone, ah fly,
ta-le fu que-sta per te, fu que- sta per te, va, va, tre-ma,o ve-
terrors for thee have be-gun, for thee have be-gun, ah be-ware, ah be-


D.
tre- - ma va, va, tre- ma, o ve-
ah fly, thou mis- guid- ed old
R.
che or-
oh what
B.
tre- ma, va, va, tre- ma, o ve-
ah fly, thou mis- guid- ed old
M.
tre- - ma, va, va, tre- ma, o ve-
ah fly, thou mis- guid- ed old
C.
gliar-do, più spe-me non v'è, u - n'o - ra fa - ta-le fu que - sta per
ware, thou mis-guid-ed old man, or death and his terrors for thee have be-
Mo.
pen - te, tu che d'un pa-dre ri-di-al do - lo - re, sii ma - le-
vi- -per, thou, who hast dar'd to mock at a father's be-reavement, I
tre- ma, va, va, tre- ma, o ve-
ah fly, thou mis- guid- ed old
gliar-do, più spe-me non v'è, u - n'o - ra fa - ta-le fu que - sta per
ware, thou mis-guid-ed old man, or death and his ter-rors for thee have be-


D.
gliar - do, più spe - me non v'è, più spe- -
man, ah be - ware, and be-gone, be - ware,
R.
ro re, che _____ or - ror! or - ro - -
hor - ror on me hath fall'n! Oh! hor- -
B.
gliar do, più spe - me non v'è, più spe- -
man, ah be - ware, and be-gone, be - ware,
M.
gliar do, più spe - me non v'è, più spe- -
man, ah be - ware, and be-gone, be - ware,
C.
te, fu que sta per te, più spe- -
gun, for thee have be - gun, be - ware,
Mo.
det - - - - - to! sii ma - le - det- -
curse _____ thee, heav-en hath heard _____
gliar - do, più spe - me non v'è, più spe- -
man, ah be - ware, and be-gone, be - ware,
te, fu que - sta per te, più spe- -
gun, for thee have be - gun, be - ware,


D.
me non v'è, più spe - me non v'è, più
and be-gone, be-ware, and be-gone, be-
R.
- - re! or - ro - - re! or-
- - ror! oh hor - - ror! oh
B.
me non v'è, più spe - me non v'è, più
and be-gone, be-ware, and be-gone, be-
M.
me non v'è, più spe me non v'è, più
and be-gone, be-ware, and be-gone, be-
C.
me non v'è, più spe - me non v'è, più
and be-gone, be-ware, and be-gone, be-
Mo.
to! sii ma-le - det - - to! sii ma-le -
me! heav-en hath heard me, heav-en hath
me non v'è, più spe - me non v'è, più
and be-gone, be-ware, and be-gone, be-
me non v'è, più spe - me non v'è, più
and be-gone, be-ware, and be-gone, be-


D.
spe - me non v'è, non v'è, non v'è, non v'è, non v'è, non
ware, and be - gone, be - gone, be - gone, be - gone, be - gone, be -
R.
ro - - - re! che or - ror! che or - ror! che or - ror! che or - ror! che or -
hor - - - ror! what hor - ror's this on me hath fall'n, what
B.
spe - me non v'è, non v'è, non v'è, non v'è, non v'è, non
ware, and be - gone, be - gone, be - gone, be - gone, be - gone, be -
M.
spe - me non v'è, non v'è, non v'è, non v'è, non v'è, non
ware, and be - gone, be - gone, be - gone, be - gone, be - gone, be -
C.
spe - me non v'è, non v'è, non v'è, non v'è, non v'è, non
ware, and be - gone, be - gone, be - gone, be - gone, be - gone, be -
Mo.
det - - - to!
heard me!
spe - me non v'è, non v'è, non v'è, non v'è, non v'è, non
ware, and be - gone, be - gone, be - gone, be - gone, be - gone, be -
spe - me non v'è, non v'è, non v'è, non v'è, non v'è, non
ware, and be - gone, be - gone, be - gone, be - gone, be - gone, be -



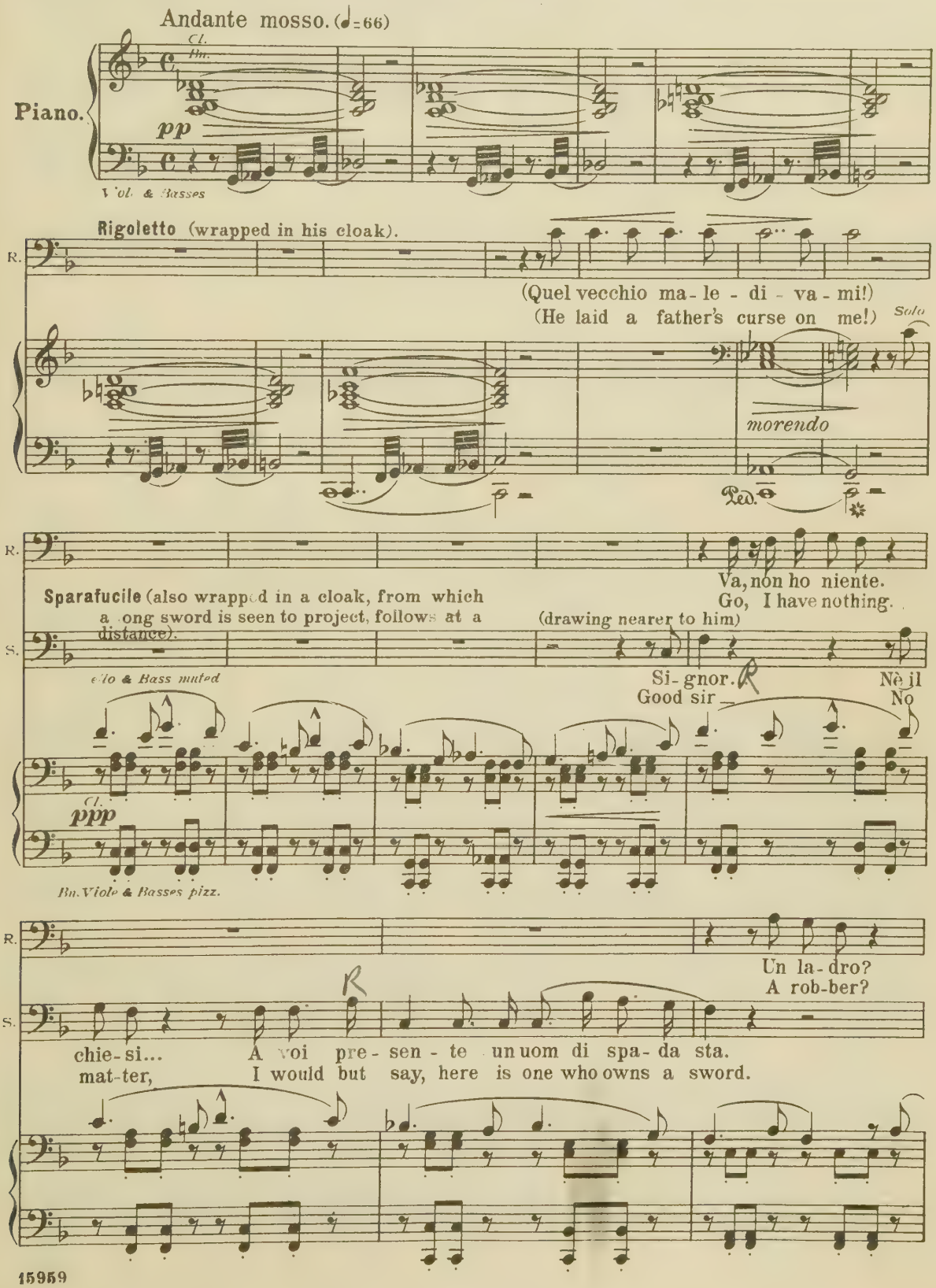
(Monterone is led out between two halberdiers, the others follow the Duke to another chamber.)

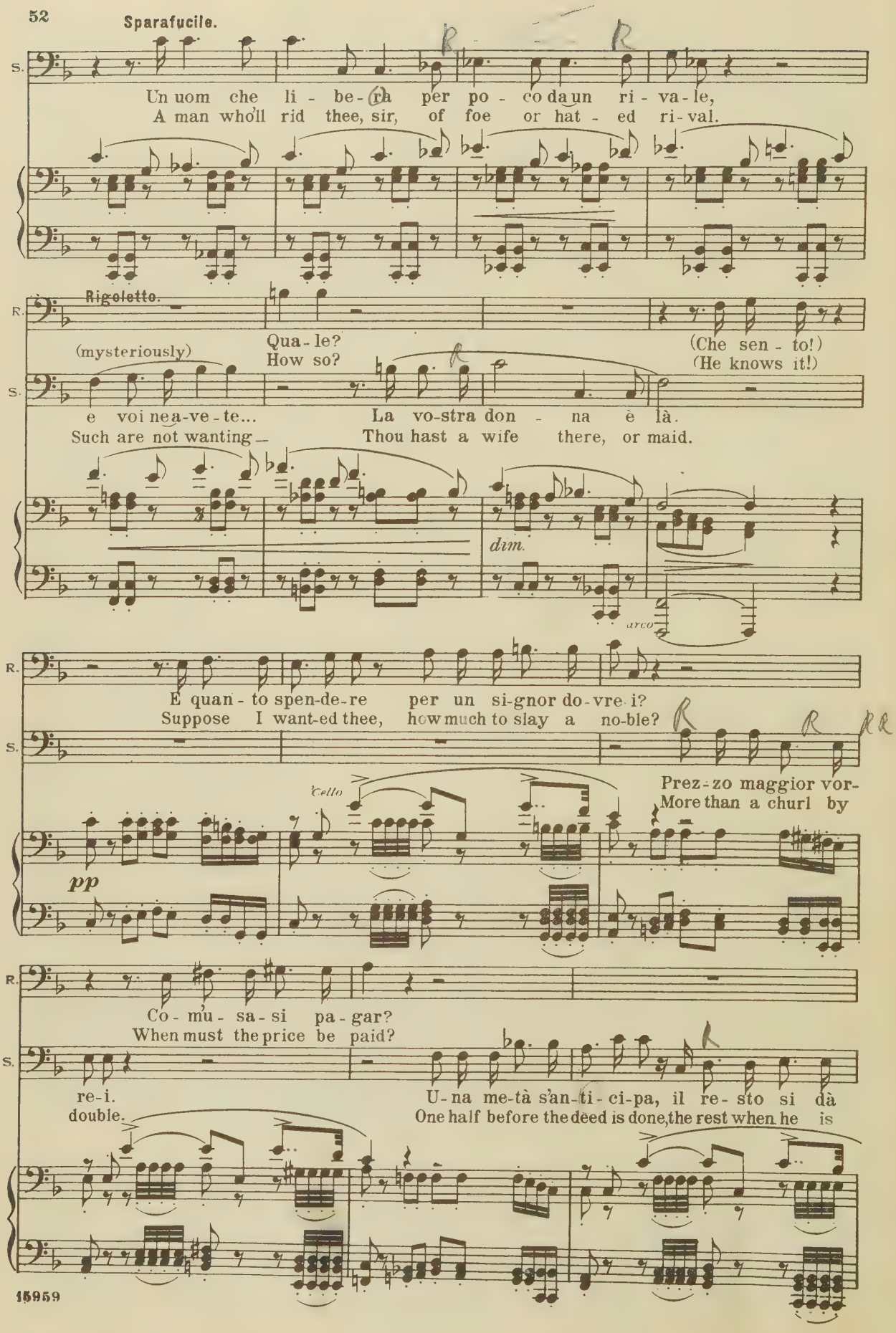
N. B. The curtain falls for an instant for change of scene.

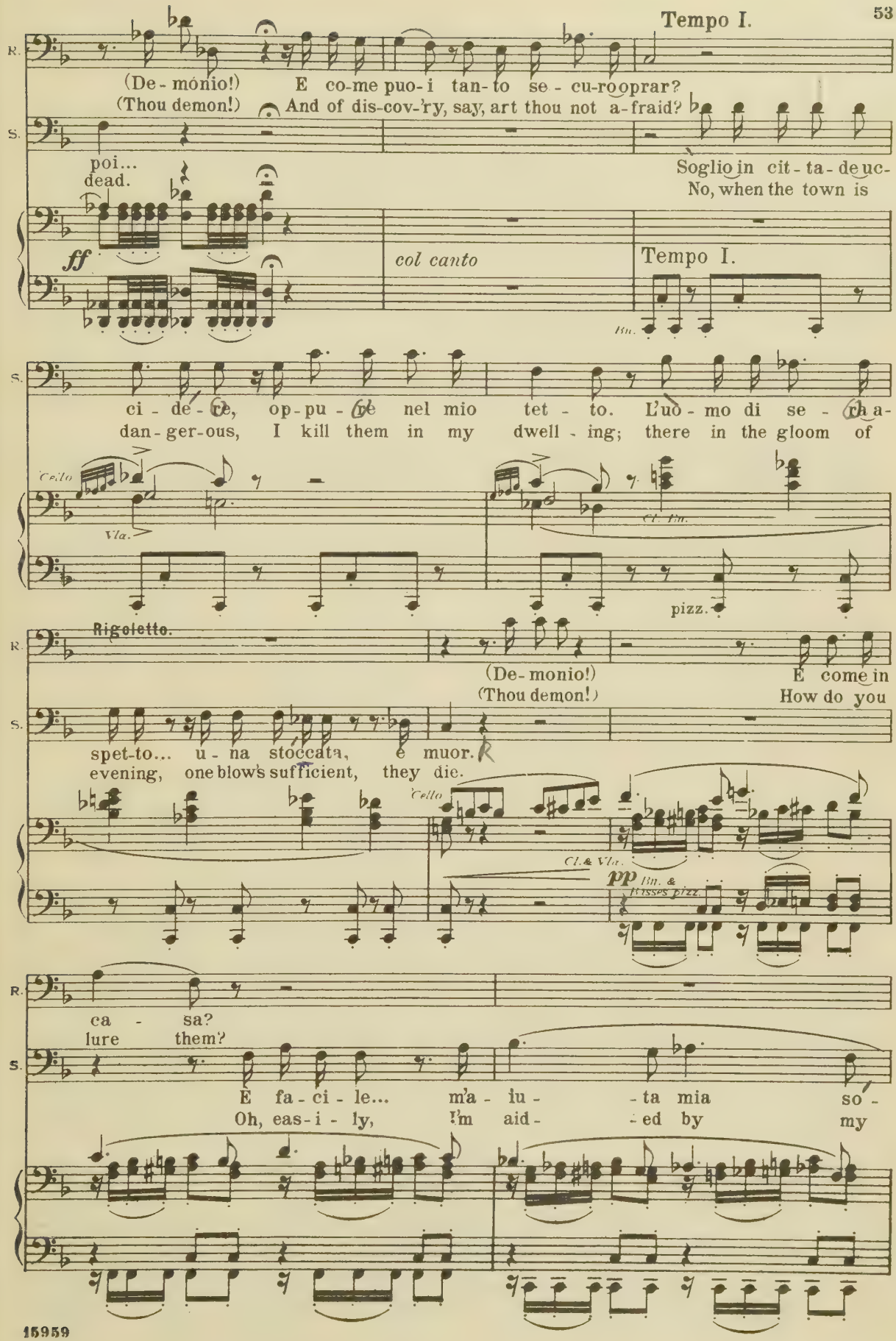
Nº 6. "Quel vecchio maledivami!,,

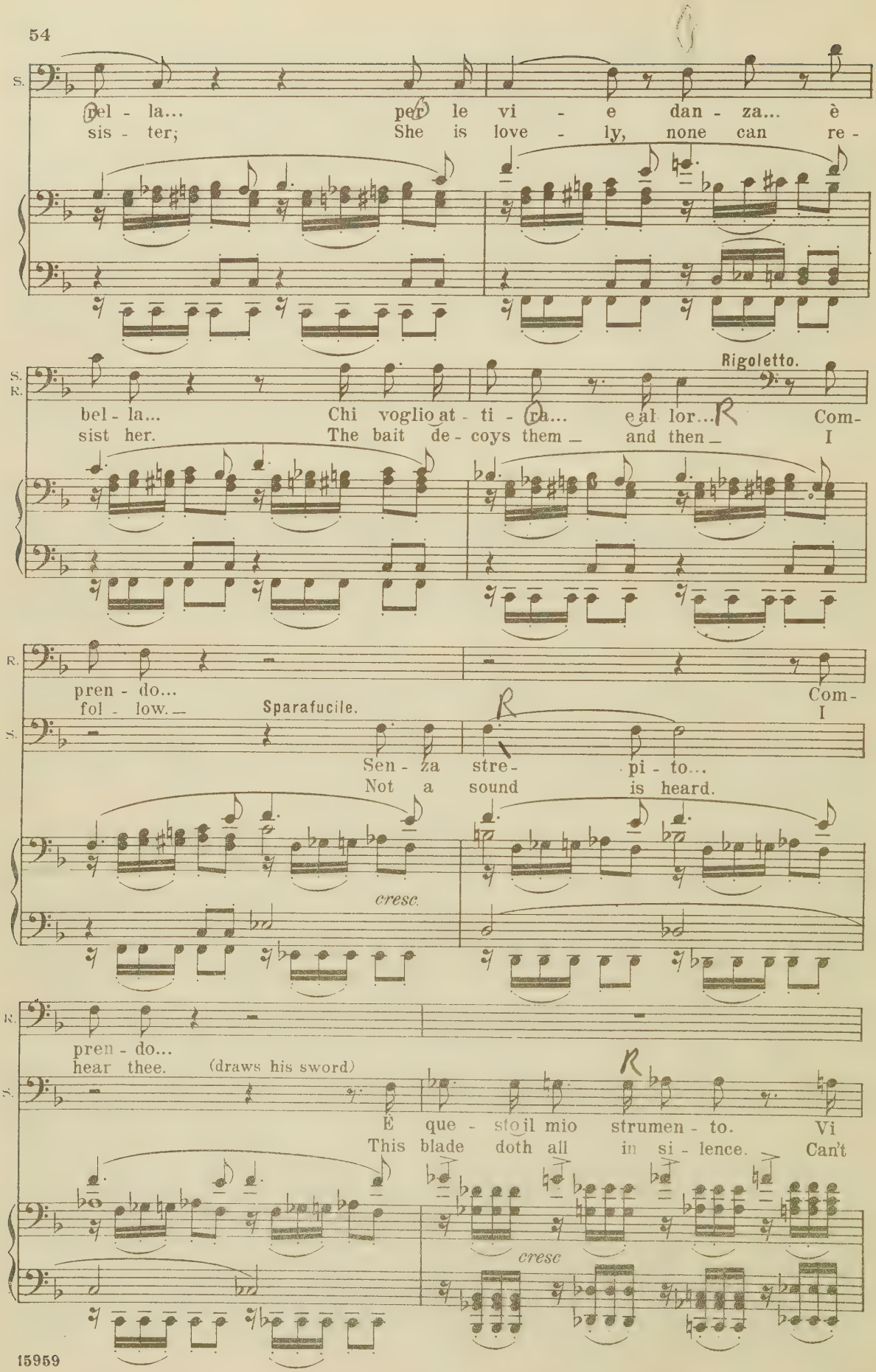
Duet.

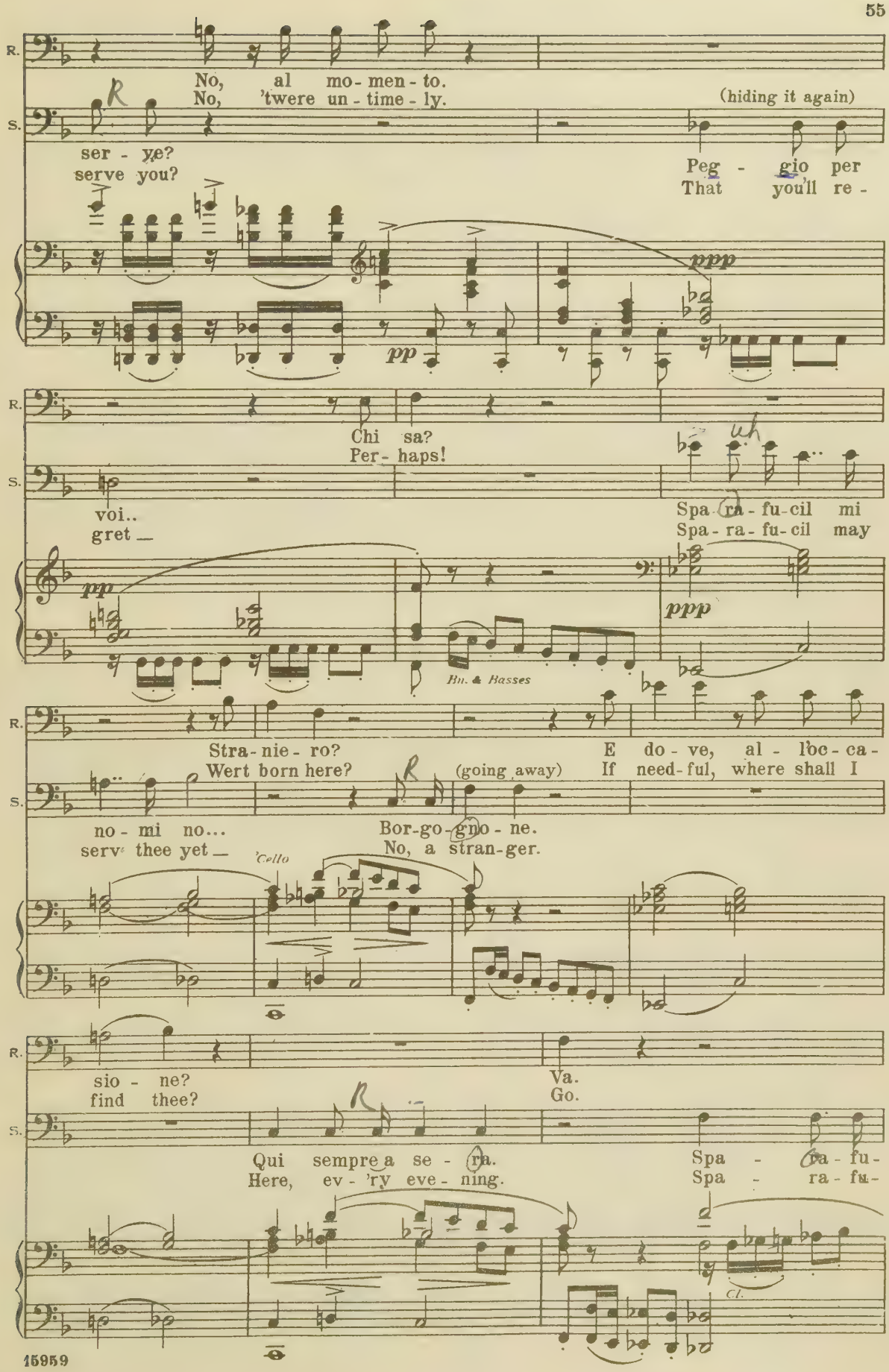
The end of a deserted street. At the left side a house of humble appearance, with a small courtyard surrounded by a wall. In the courtyard there is a high tree, and a garden-seat; in the wall, a door leading to the street; above the wall, a practicable terrace, supported by arches. A door from the first floor opens upon the terrace, to which there is also a staircase at the front, On the right side, a very high wall; and an angle of the Ceprano palace is visible. It is night.

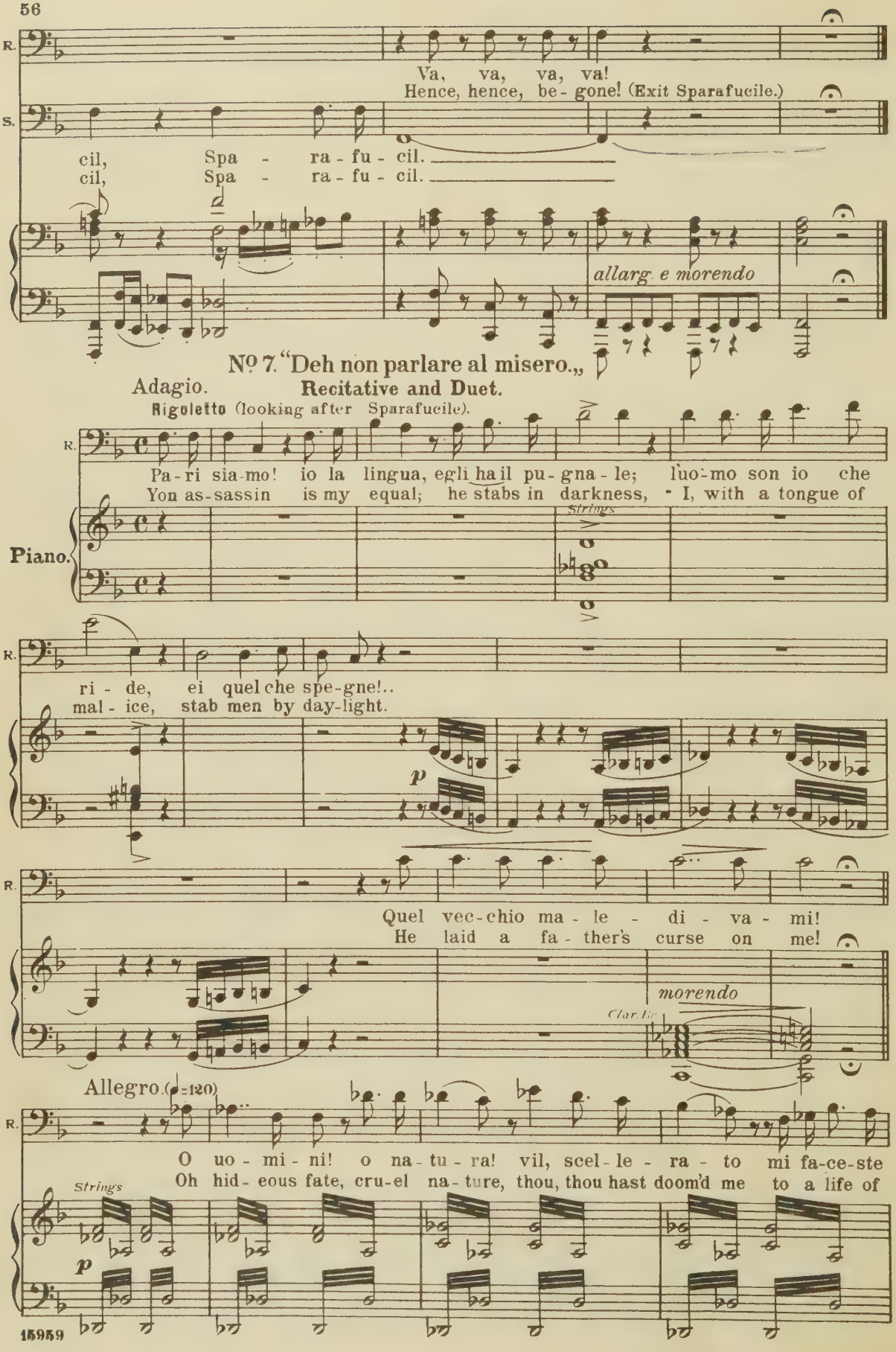


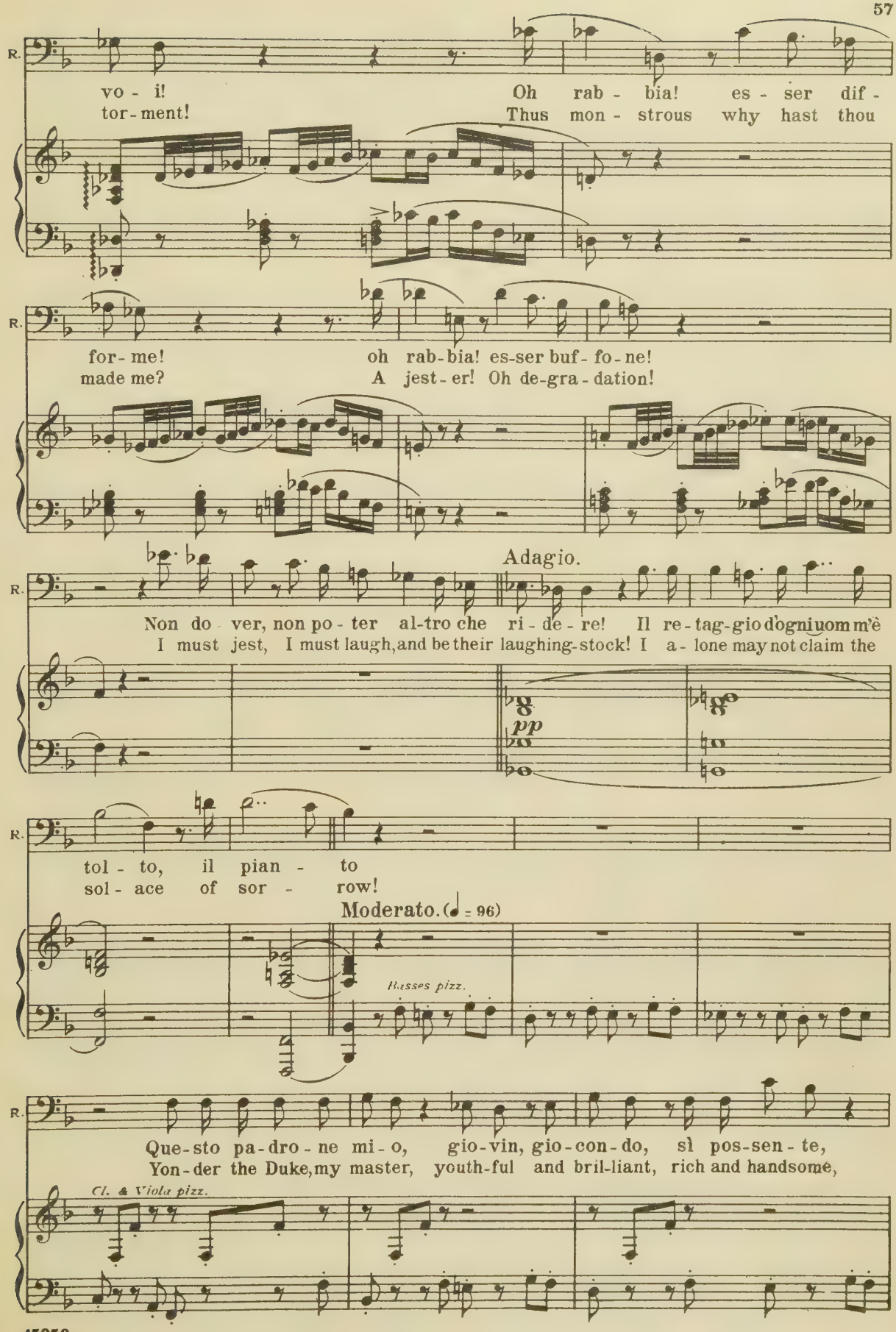

Sparafucile.
Un uom che li - be - ra per po - co da un ri - va - le,
A man who'll rid thee, sir, of foe or hat - ed ri - val.
Rigoletto.
(mysteriously)
Qua - le?
How so?
(Che sen - to!)
(He knows it!)
e voi nea-ve - te...
Such are not wanting —
La vo-stra don - na è là.
Thou hast a wife there, or maid.
dim.
arco
È quan - to spen-de-re per un si-gnor do-vre i?
Suppose I want-ed thee, how much to slay a no-ble?
Prez - zo maggior vor-
More than a churl by
'cello
pp
Co - mu - sa - si pa - gar?
When must the price be paid?
re - i.
double.
U - na me-tà s'an-ti - ci-pa, il re - sto si dà
One half before the deed is done, the rest when he is

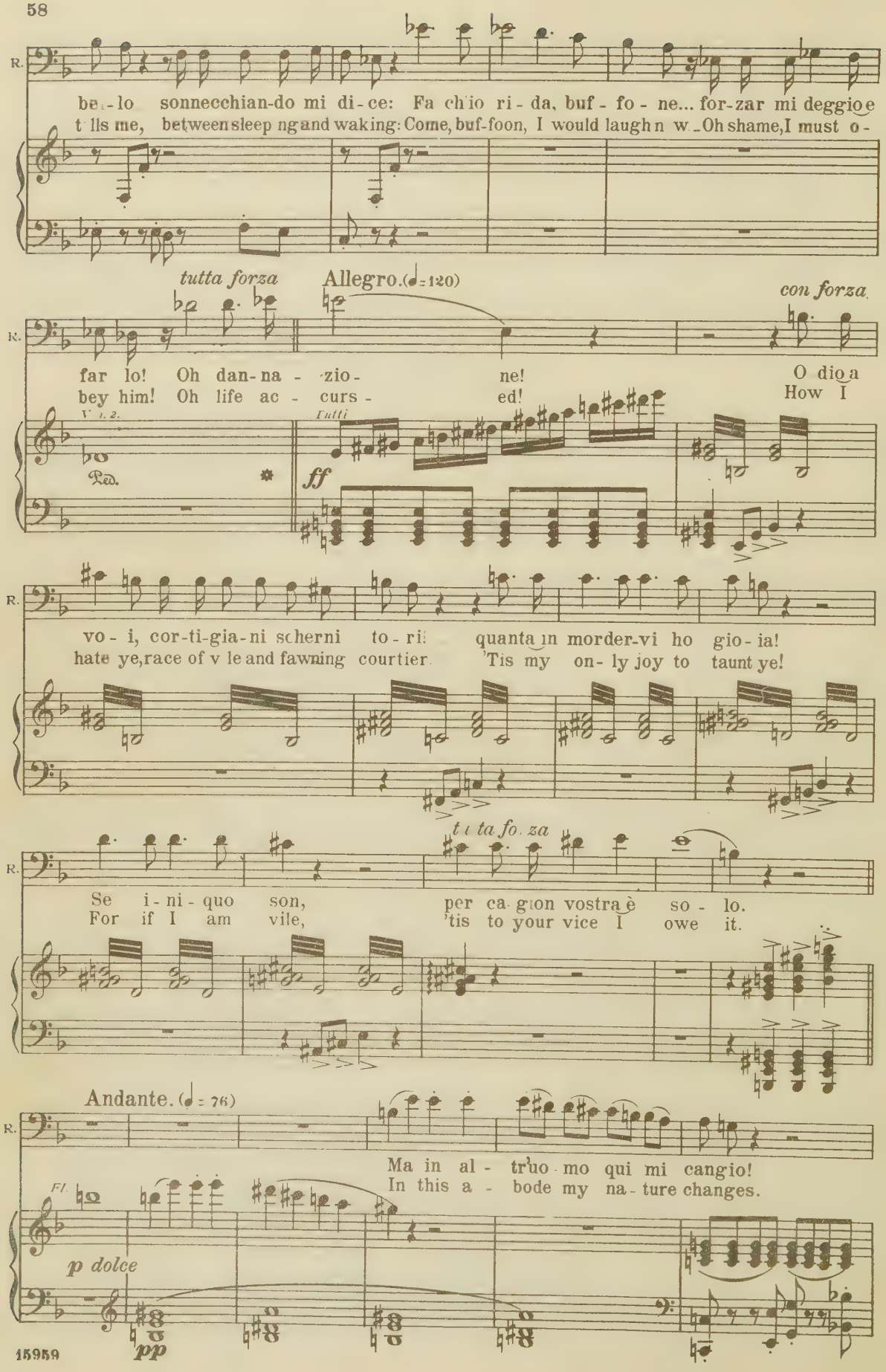

Tempo I.
R.
(De - mónio!)
(Thou demon!)
E co-me puo-i tan-to se - cu-roóprar?
And of dis-cov-'ry, say, art thou not a-fraid?
S.
poi...
dead.
Soglio in cit - ta - de uc-
No, when the town is
ff
col canto
Tempo I.
Bn.
S.
ci - de - re, op-pu - re nel mio tet - to. L'uò - mo di se - ra a-
dan-ger-ous, I kill them in my dwell - ing; there in the gloom of
Cello
Vla.
Cl. Bn.
pizz.
Rigoletto.
R.
(De-monio!)
(Thou demon!)
E come in
How do you
S.
spet-to... u - na stoccata, è muor.
evening, one blow's sufficient, they die.
Cello
Cl. & Vla.
pp
Bn. & basses pizz.
R.
ca - sa?
lure them?
S.
È fa - ci - le... m'a - iu - - ta mia so -
Oh, eas-i - ly, I'm aid - - ed by my

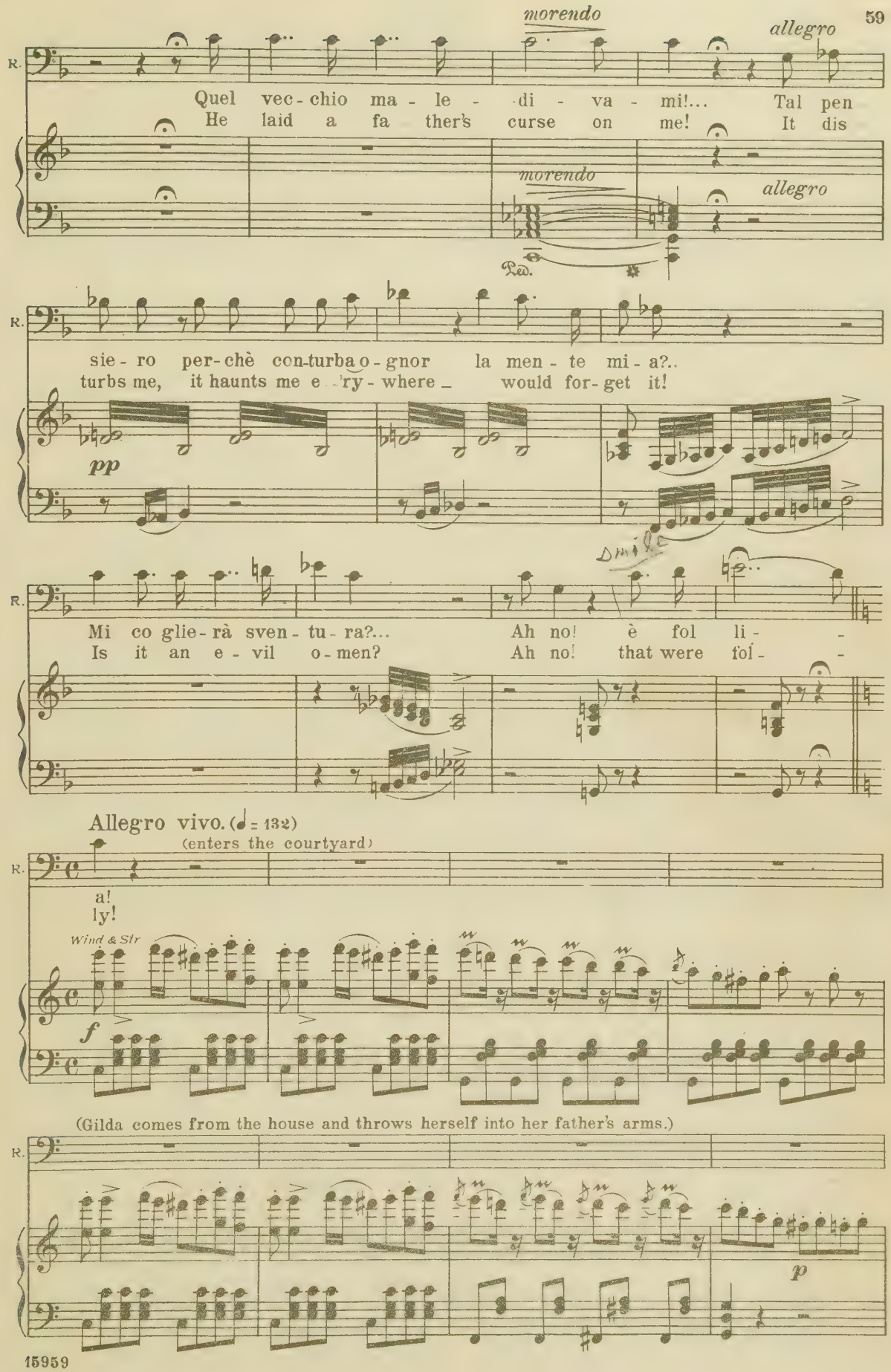

S.
del - la... per le vi - e dan - za... è
sis - ter; She is love - ly, none can re -
S.
R.
Rigoletto.
bel - la... Chi voglio at - ti - ra... e al lor... Com-
sist her. The bait de - coys them and then I
R.
pren - do... Com-
fol - low. Sparafucile. I
S.
Sen - za stre - pi - to...
Not a sound is heard.
cresc.
R.
pren - do...
hear thee. (draws his sword)
S.
È que - sto il mio strumen - to. Vi
This blade doth all in si - lence. Can't
cresc

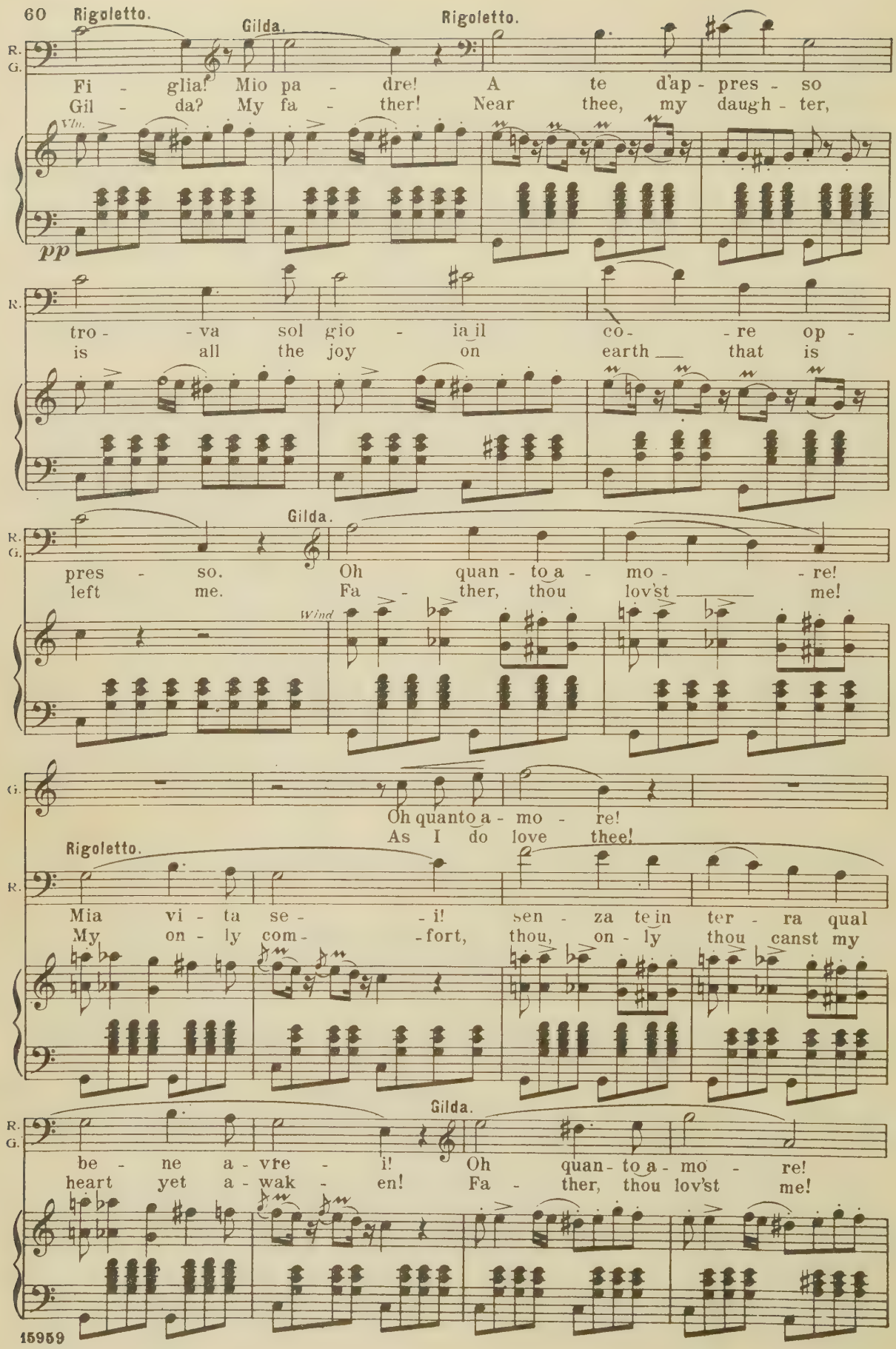

R.
No, al mo - men - to.
No, 'twere un - time - ly.
S.
ser - ve?
serve you?
(hiding it again)
Peg - gio per
That you'll re -
ppp
pp
R.
Chi sa?
Per - haps!
S.
voi..
gret _
Spa - ra - fu - cil mi
Spa - ra - fu - cil may
pp
ppp
Bn. & Basses
R.
Stra - nie - ro?
Wert born here?
E do - ve, al - loc - ca -
If need - ful, where shall I
S.
(going away)
no - mi no...
serve thee yet _
Bor - go - gno - ne.
No, a stran - ger.
'Cello
R.
sio - ne?
find thee?
Va.
Go.
S.
Qui sempre a se - ra.
Here, ev - 'ry eve - ning.
Spa - ra - fu -
Spa - ra - fu -
Cl.

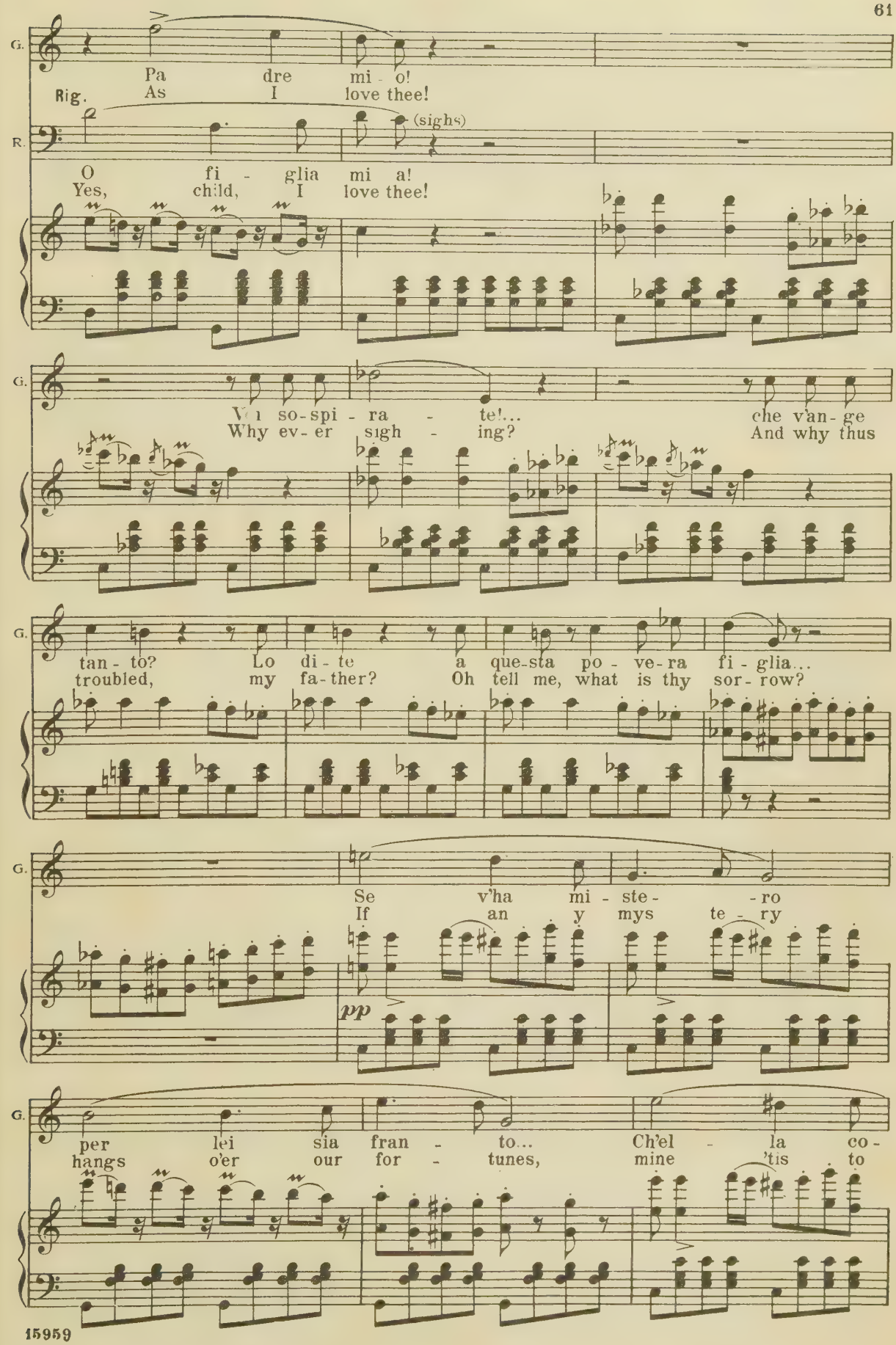

R.
Va, va, va, va!
Hence, hence, be-gone! (Exit Sparafucile.)
S.
cil, Spa - ra - fu - cil.
cil, Spa - ra - fu - cil.
allarg. e morendo
No 7. "Deh non parlare al misero.,,
Adagio.
Recitative and Duet.
Rigoletto (looking after Sparafucile).
R.
Pa-ri sia-mo! io la lingua, egli ha il pu-gna-le; l'uo-mo son io che
Yon as-sassin is my equal; he stabs in darkness, I, with a tongue of
Strings
Piano.
R.
ri - de, ei quel che spe-gne!..
mal - ice, stab men by day-light.
p
R.
Quel vec-chio ma - le - di - va - mi!
He laid a fa-ther's curse on me!
morendo
Clar. lo
Allegro. (♩=120)
R.
O uo - mi - ni! o na - tu - ra! vil, scel - le - ra - to mi fa-ce-ste
Oh hid-eous fate, cru-el na-ture, thou, thou hast doom'd me to a life of
Strings
p

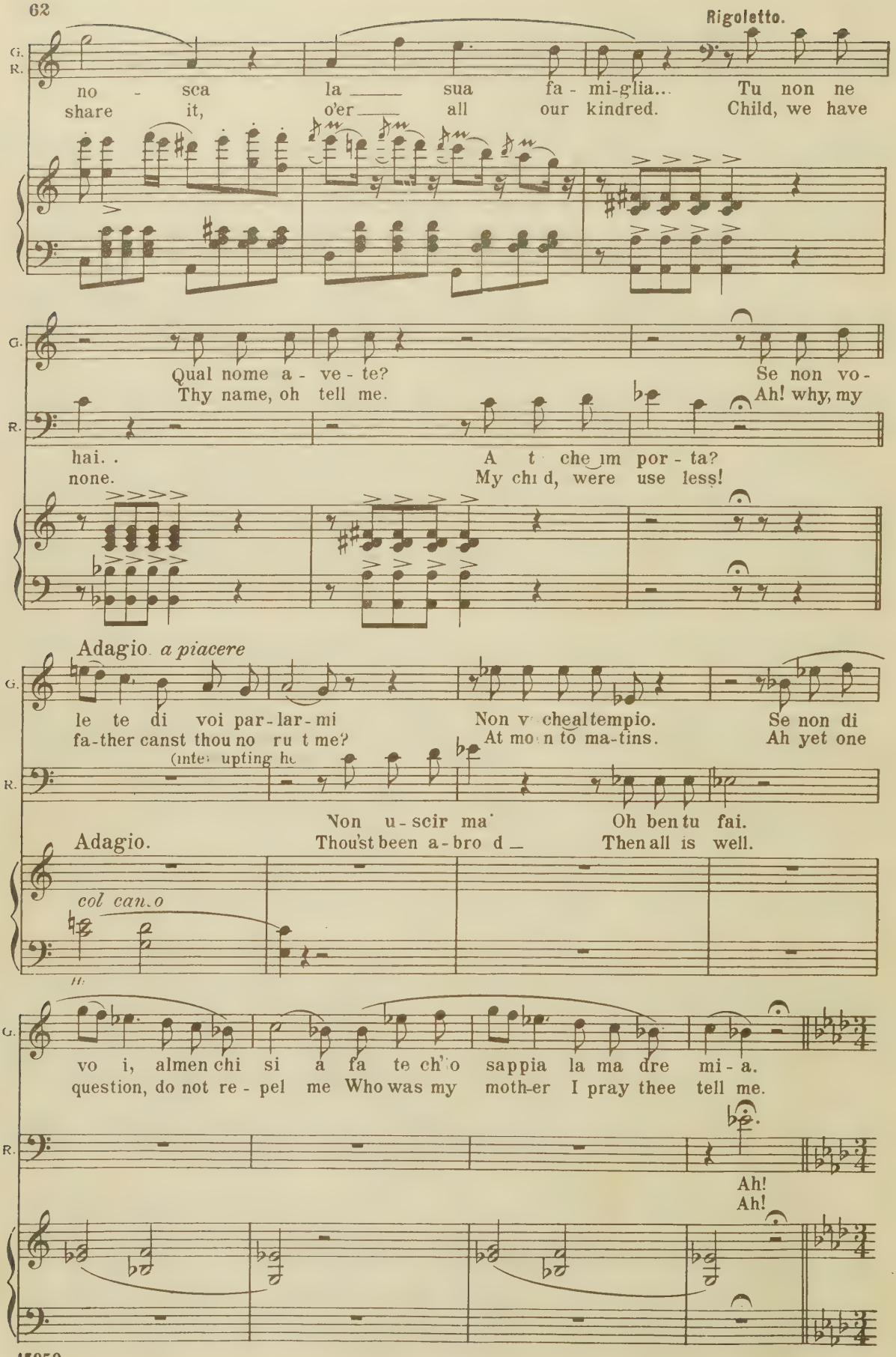

R.
vo - i! Oh rab - bia! es - ser dif -
tor - ment! Thus mon - strous why hast thou
R.
for - me! oh rab - bia! es - ser buf - fo - ne!
made me? A jest - er! Oh de - gra - dation!
Adagio.
R.
Non do - ver, non po - ter al - tro che ri - de - re! Il re - tag - gio d'ogni uom m'è
I must jest, I must laugh, and be their laughing-stock! I a - lone may not claim the
pp
R.
tol - to, il pian - to
sol - ace of sor - row!
Moderato. (♩ = 96)
Basses pizz.
R.
Que - sto pa - dro - ne mi - o, gio - vin, gio - con - do, sì pos - sen - te,
Yon - der the Duke, my master, youth - ful and bril - liant, rich and handsome,
Cl. & Viola pizz.


R.
be - lo sonnecchian-do mi di - ce: Fa ch'io ri - da, buf - fo - ne... for-zar mi deggio e
t lls me, between sleep ng and waking: Come, buf-foon, I would laugh n w_Oh shame, I must o -
tutta forza
Allegro. (♩= 120)
con forza
far lo! Oh dan-na - zio - ne!
bey him! Oh life ac - curs - ed!
O dio a
How I
V. 1. 2.
Tutti
Ped.
ff
vo - i, cor-ti-gia-ni scherni to - ri! quanta in morder-vi ho gio - ia!
hate ye, race of v le and fawning courtier 'Tis my on- ly joy to taunt ye!
tutta forza
Se i - ni - quo son, per ca-gion vostra è so - lo.
For if I am vile, 'tis to your vice I owe it.
Andante. (♩ = 76)
Ma in al - tr'uo - mo qui mi cangio!
In this a - bode my na - ture changes.
Fl.
p dolce
pp

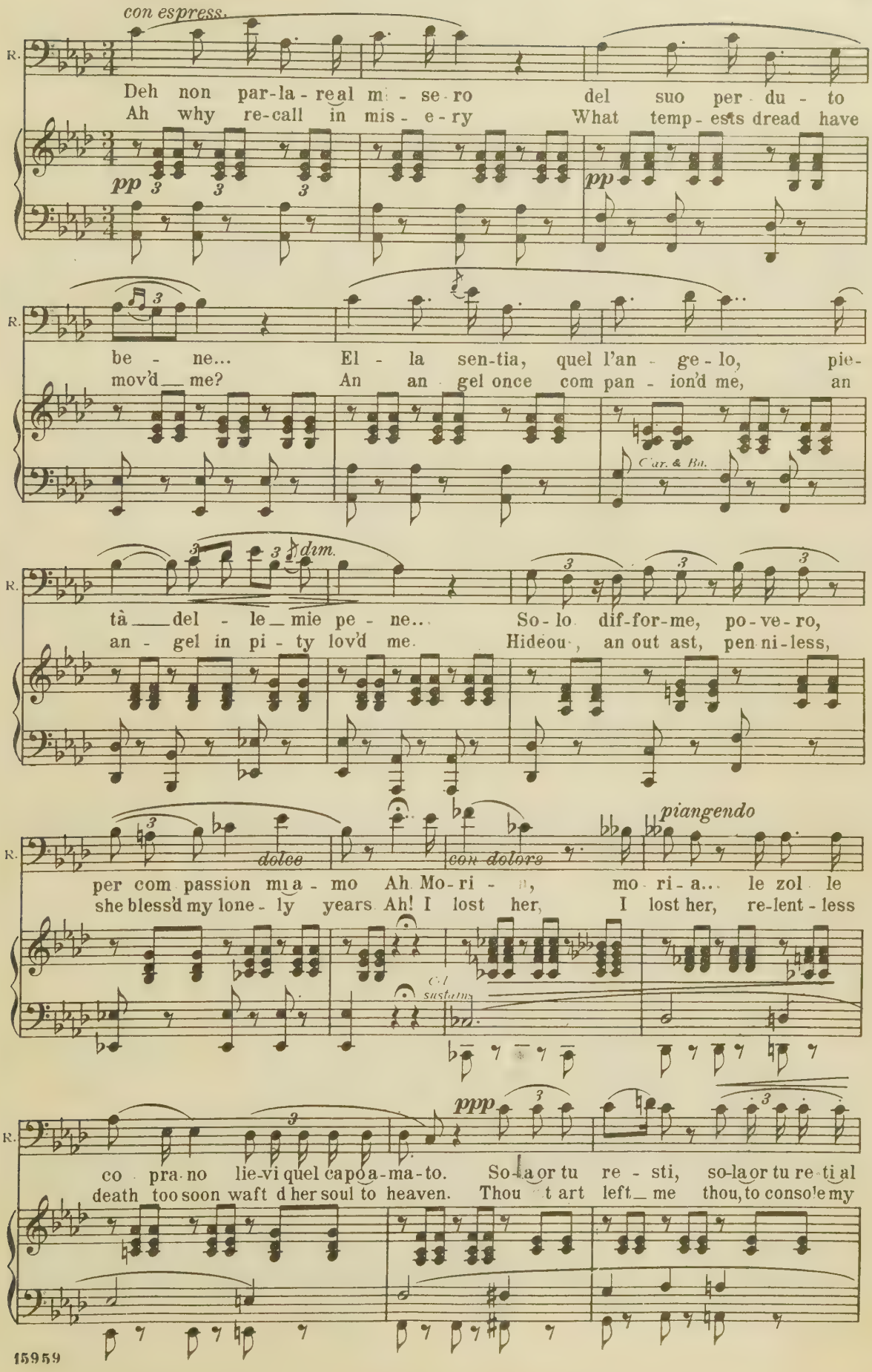

morendo
allegro
R.
Quel vec-chio ma-le-di-va-mi!... Tal pen
He laid a fa ther's curse on me! It dis
morendo
allegro
Ped.
R.
sie-ro per-chè con-turba o-gnor la men-te mi-a?..
turbs me, it haunts me e -ry-where _ would for-get it!
pp
R.
Mi co glie-rà sven-tu-ra?... Ah no! è fol li- -
Is it an e-vil o-men? Ah no! that were fol- -
Allegro vivo. (♩= 132)
(enters the courtyard)
R.
a!
ly!
Wind & Str
f
(Gilda comes from the house and throws herself into her father's arms.)
R.
p

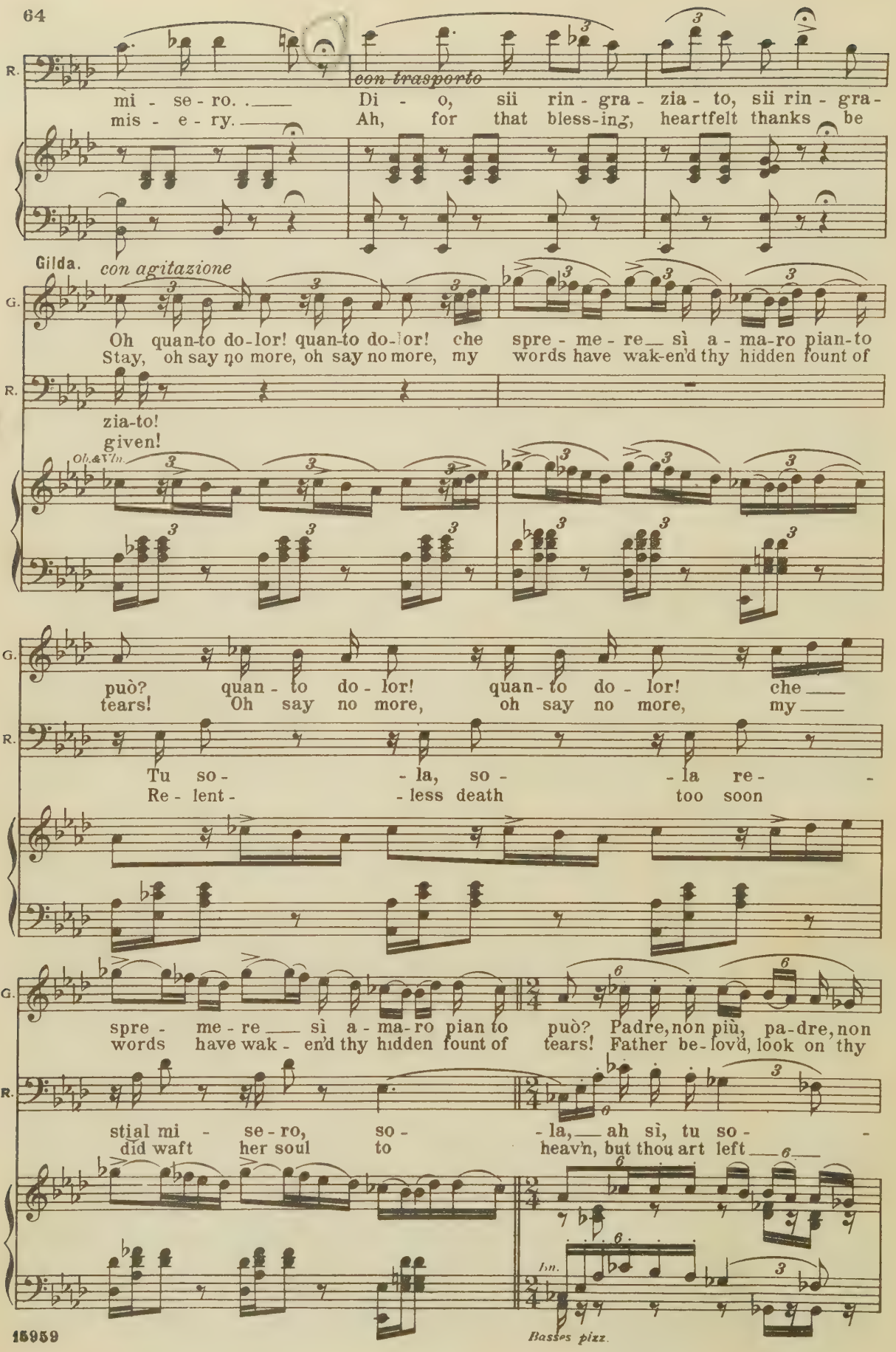

Rigoletto.
Gilda.
Rigoletto.
Fi - glia! Mio pa - dre! A te d'ap - pres - so
Gil - da? My fa - ther! Near thee, my daugh - ter,
Vln.
pp
tro - va sol gio - ia il co - re op -
is all the joy on earth that is
Gilda.
pres - so. Oh quan - to a - mo - re!
left me. Fa - ther, thou lov'st me!
Wind
Oh quanto a - mo - re!
As I do love thee!
Rigoletto.
Mia vi - ta se - i! sen - za te in ter - ra qual
My on - ly com - fort, thou, on - ly thou canst my
Gilda.
be - ne a - vre - i! Oh quan - to a - mo - re!
heart yet a - wak - en! Fa - ther, thou lov'st me!

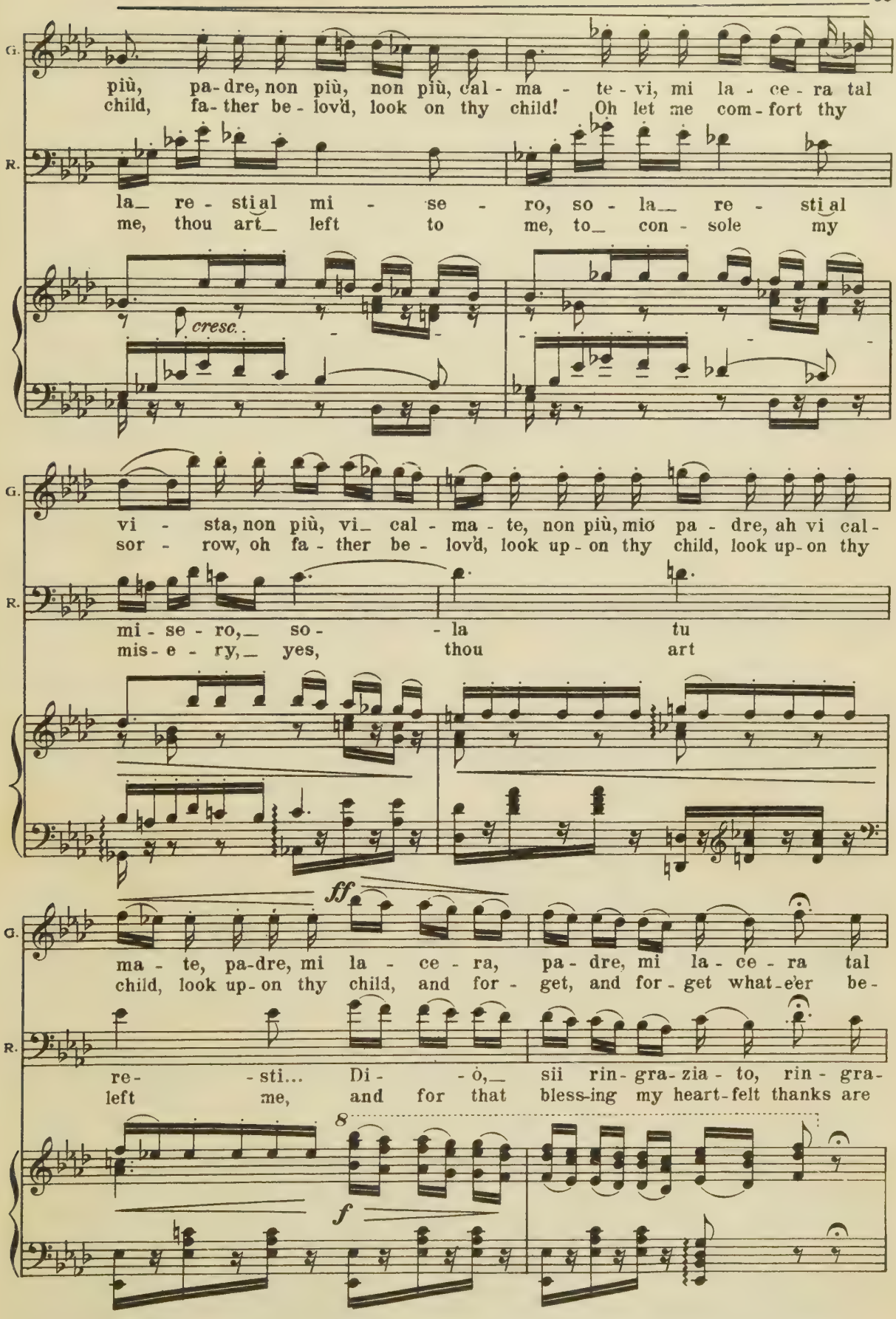

G.
Pa dre mi - o!
Rig. As I love thee!
R.
(sighs)
O fi - glia mi a!
Yes, child, I love thee!
G.
Vai so-spi - ra - te!...
Why ev-er sigh - ing?
che v'an-ge
And why thus
G.
tan - to?
troubled,
Lo di - te a que-sta po - ve-ra fi - glia...
my fa-ther? Oh tell me, what is thy sor - row?
G.
Se v'ha mi - ste - - ro
If an y mys te - ry
pp
G.
per lei sia fran - to...
hangs o'er our for - tunes,
Ch'el - la co -
mine 'tis to

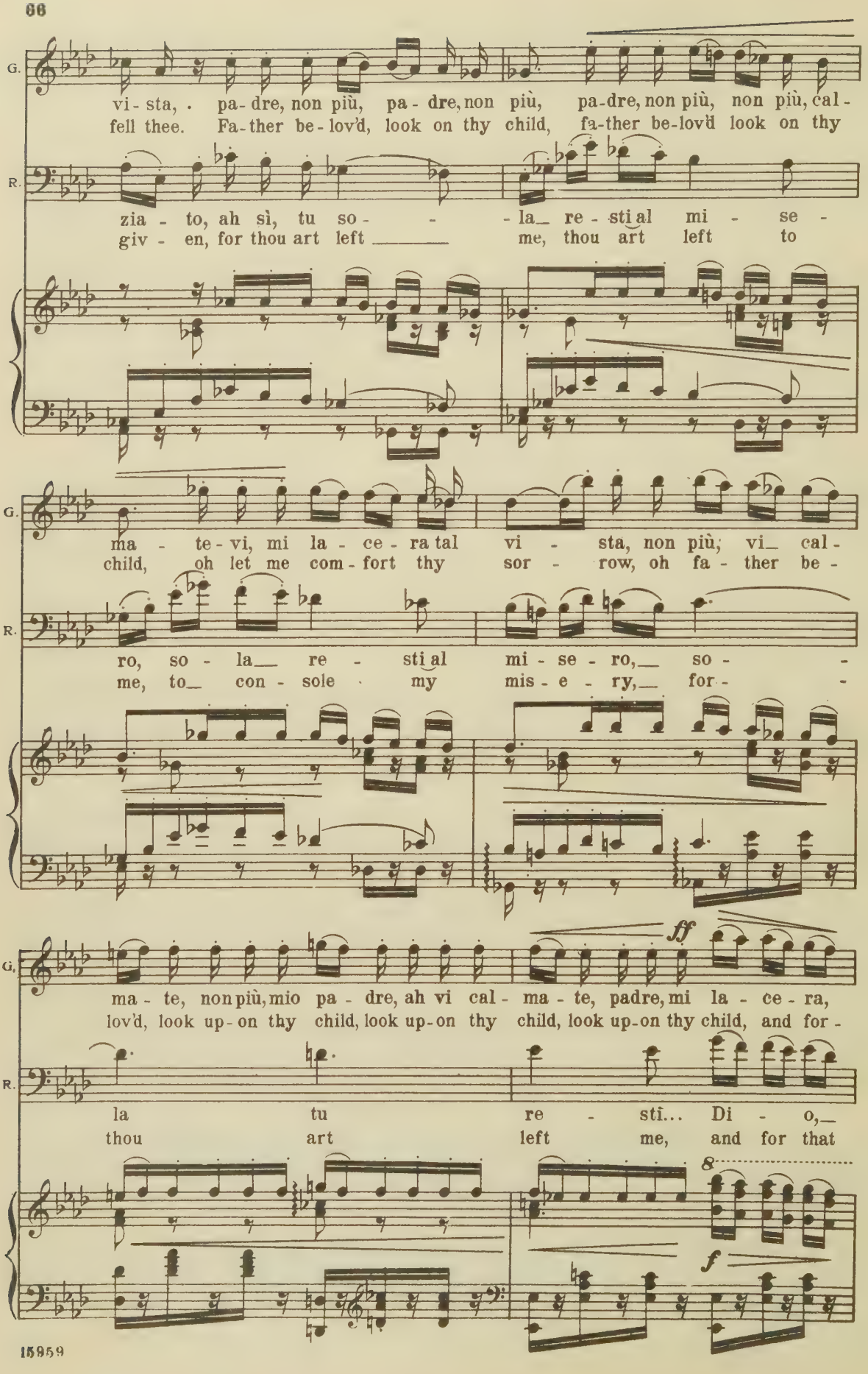

G.
R.
no - sca la sua fa - mi-glia... Tu non ne
share it, o'er all our kindred. Child, we have
Qual nome a - ve - te? Se non vo -
Thy name, oh tell me. Ah! why, my
hai. . A t che m por - ta?
none. My chi d, were use less!
Adagio a piacere
le te di voi par-lar-mi Non v chealtempio. Se non di
fa-ther canst thou no ru t me? At mo n to ma-tins. Ah yet one
(inte upting he
Non u - scir ma Oh ben tu fai.
Adagio. Thou'st been a-bro d Then all is well.
col can.o
vo i, almen chi si a fa te ch'io sappia la ma dre mi - a.
question, do not re - pel me Who was my moth-er I pray thee tell me.
Ah!
Ah!

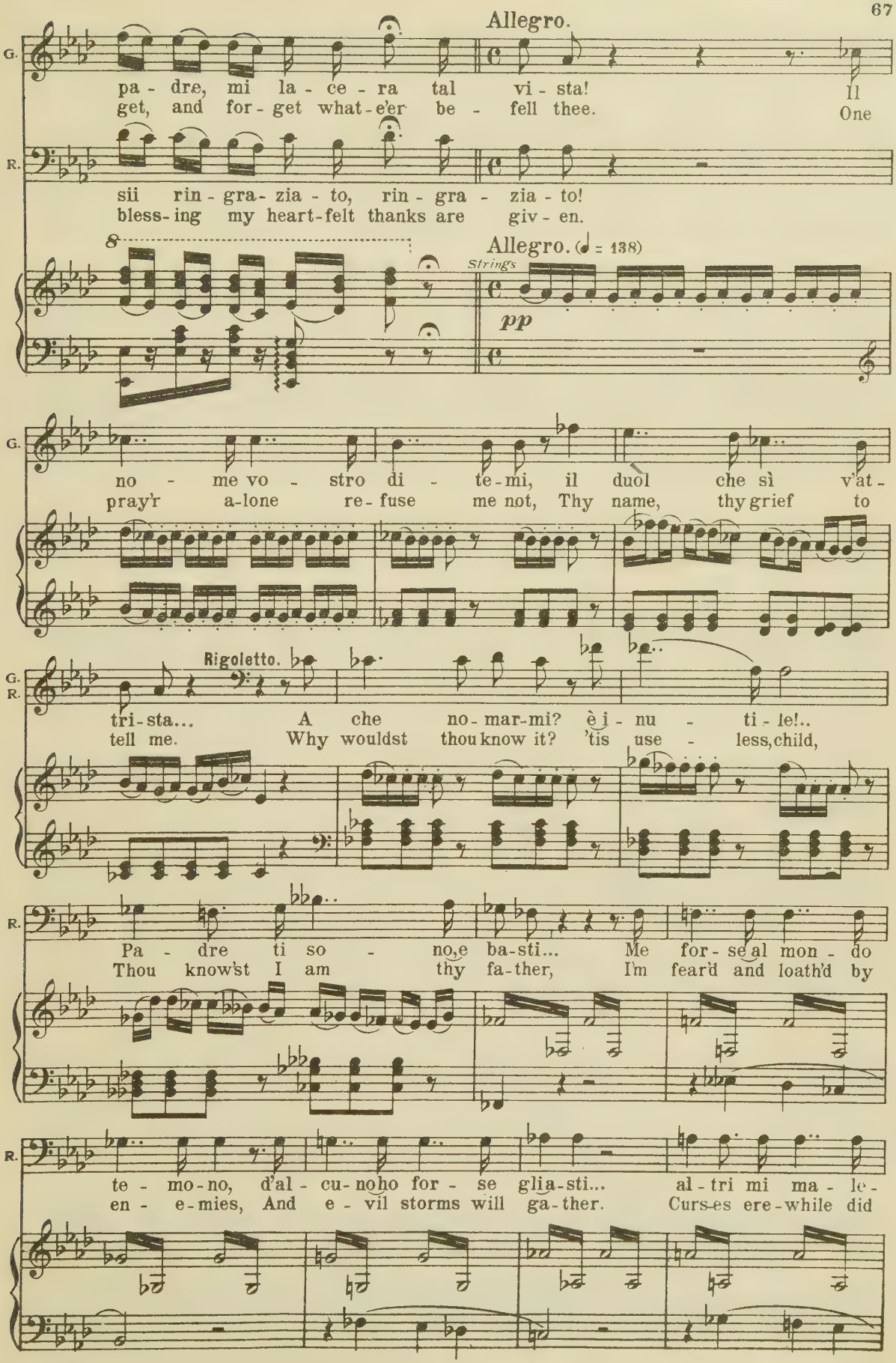
Andante. (♩= 58)

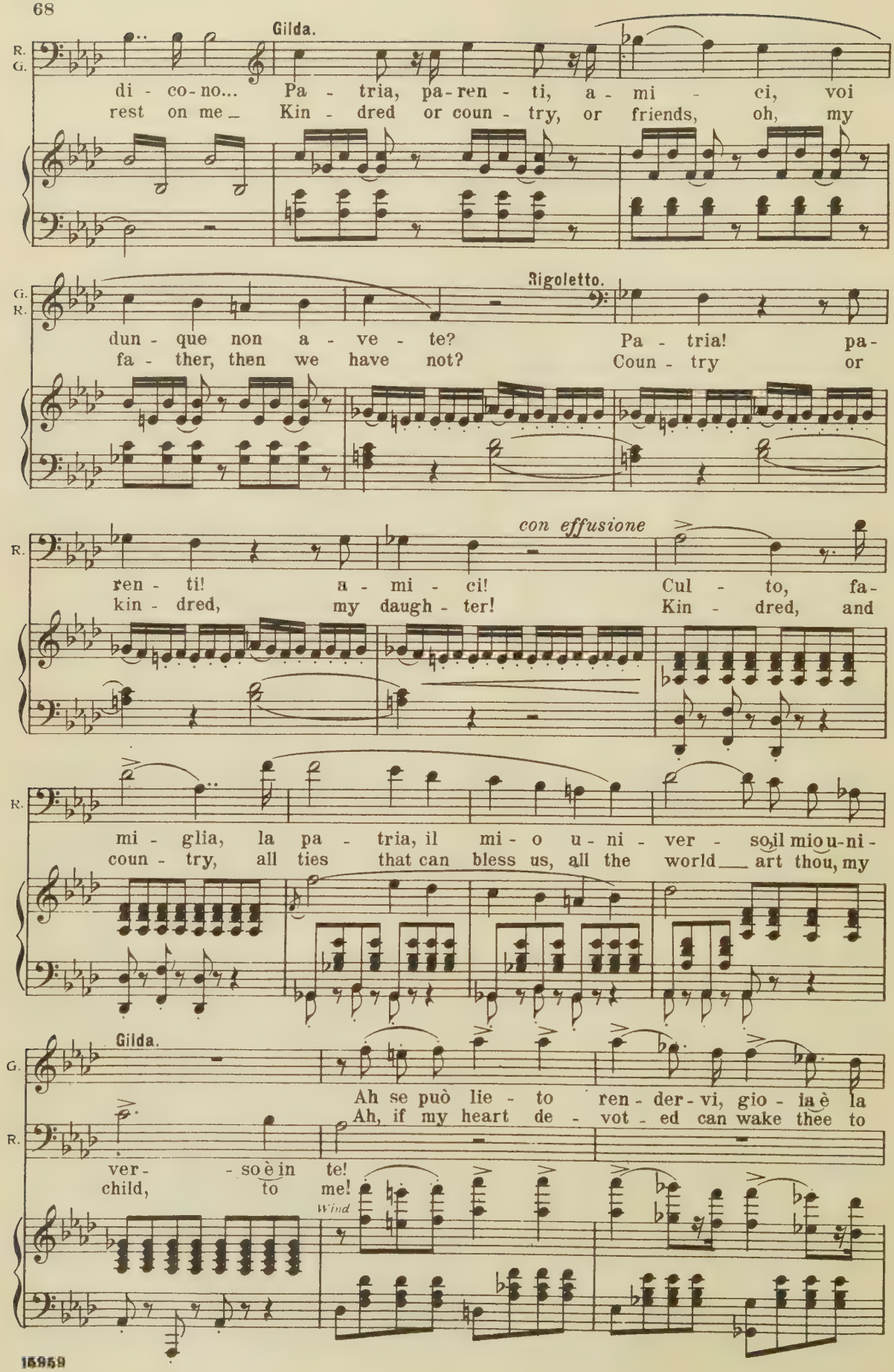

con espress.
R.
Deh non par-la-re al mi - se-ro del suo per - du - to
Ah why re-call in mis - e-ry What temp - ests dread have
pp
be - ne... El - la sen-tia, quel l'an - ge - lo, pie-
mov'd me? An an gel once com pan - ion'd me, an
Clar. & Bn.
tà del - le mie pe - ne... So - lo dif-for-me, po-ve-ro,
an - gel in pi - ty lov'd me. Hideou , an out ast, pen ni-less,
dim.
per com passion mi a - mo Ah Mo-ri - , mo - ri - a... le zol le
she blessd my lone - ly years Ah! I lost her, I lost her, re-lent - less
dolce
con dolore
piangendo
Cl.
sustains
ppp
co - pra no lie-vi quel capo a-ma-to. So-la or tu re - sti, so-la or tu re-ti al
death too soon waft d her soul to heaven. Thou t art left me thou, to conso'e my

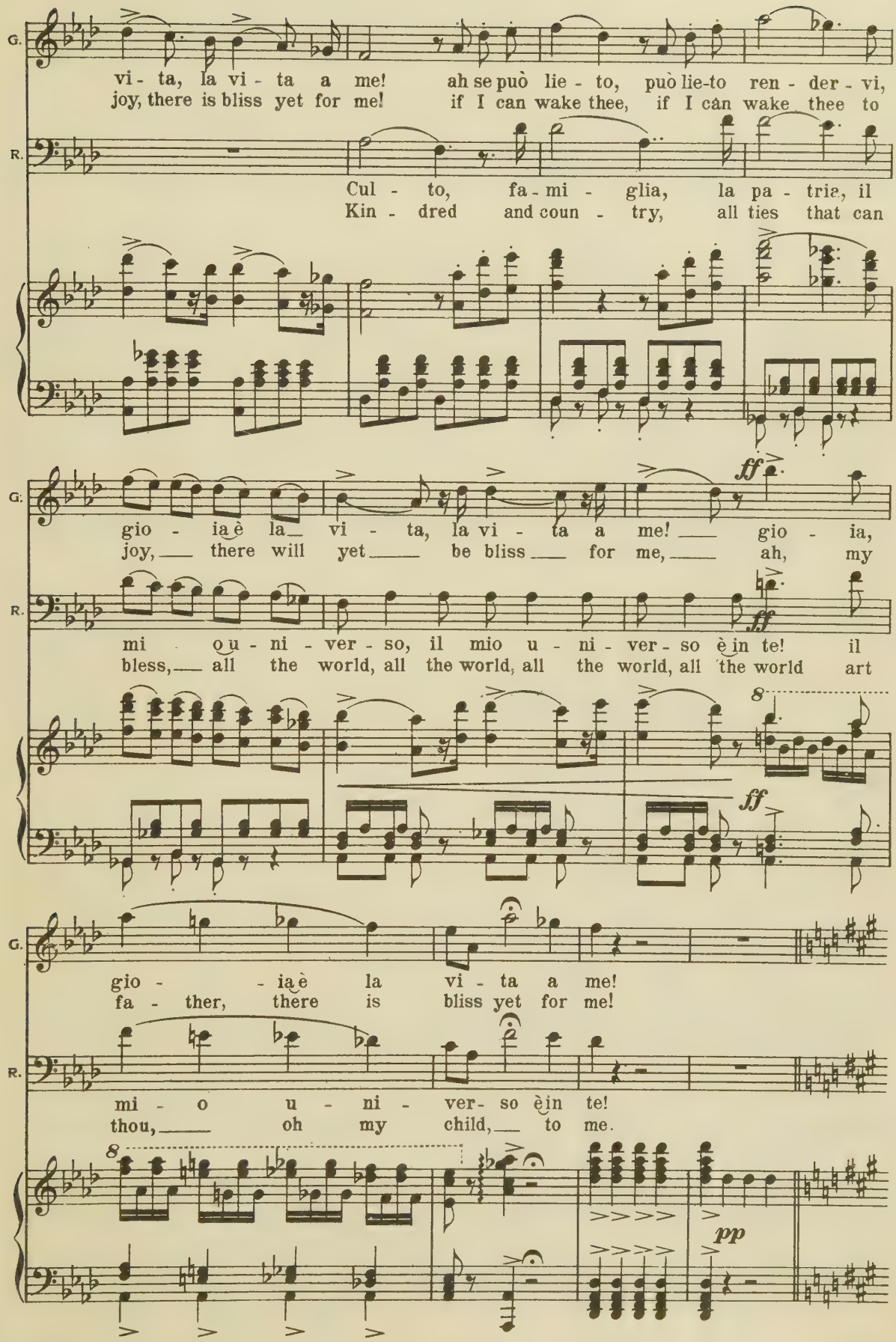

R.
mi - se - ro. —
mis - e - ry. —
con trasporto
Di - o, sii rin - gra - zia - to, sii rin - gra -
Ah, for that bless-ing, heartfelt thanks be
Gilda. con agitazione
G.
Oh quan-to do-lor! quan-to do-lor! che spre - me - re — sì a - ma-ro pian-to
Stay, oh say no more, oh say no more, my words have wak-en'd thy hidden fount of
R.
zia-to!
given!
Ob.&Vln.
G.
può? quan - to do - lor! quan-to do - lor! che —
tears! Oh say no more, oh say no more, my —
R.
Tu so - - la, so - - la re -
Re - lent - - less death too soon
G.
spre - me - re — sì a - ma-ro pian to può? Padre, non più, pa-dre, non
words have wak - en'd thy hidden fount of tears! Father be-lov'd, look on thy
R.
stial mi - se - ro, so - - la, — ah sì, tu so -
did waft her soul to heav'n, but thou art left
Bn.
Basses pizz.

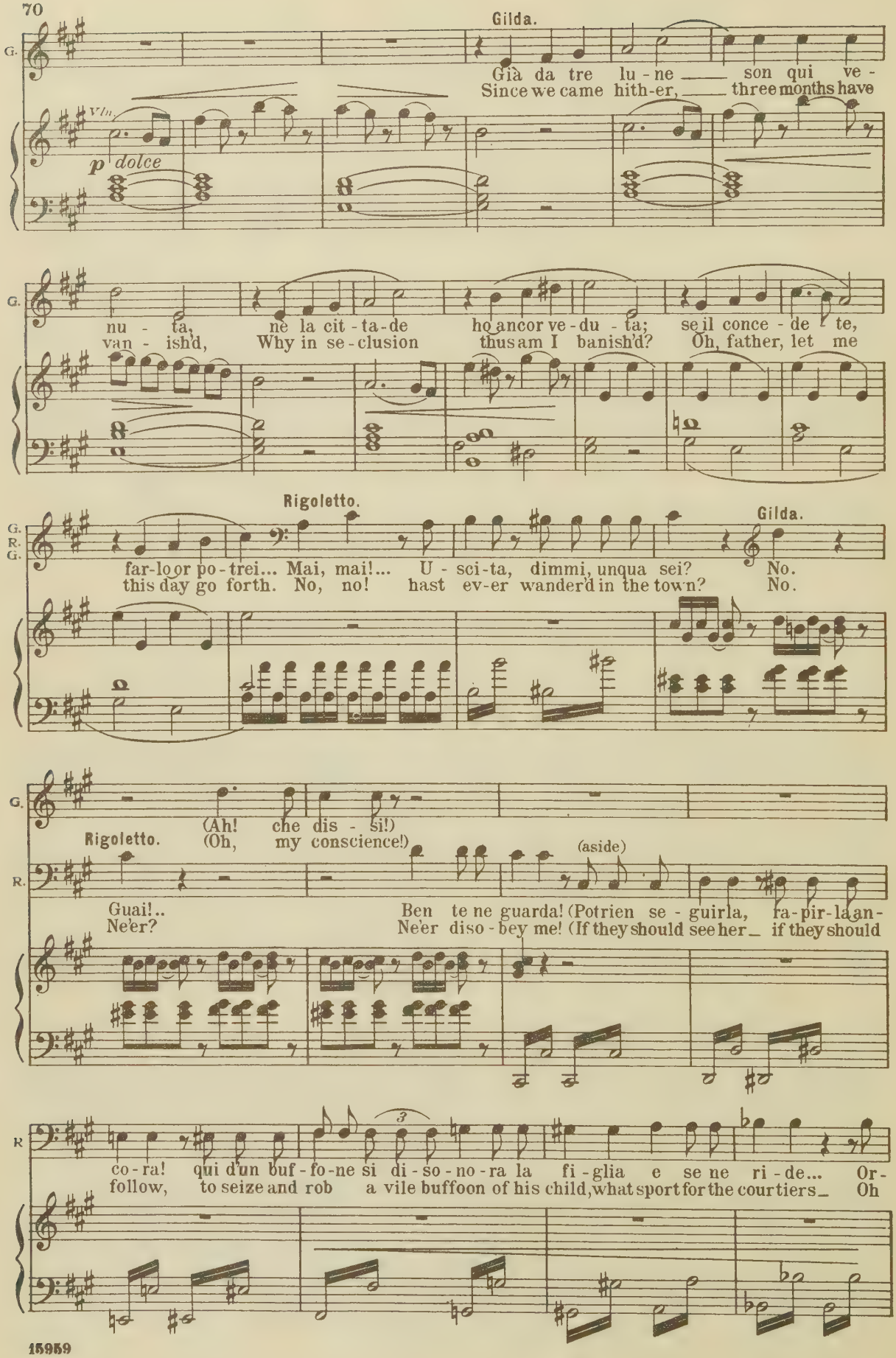

G.
più, pa-dre, non più, non più, cal-ma-te-vi, mi la-ce-ra tal
child, fa-ther be-lov'd, look on thy child! Oh let me com-fort thy
R.
la re-sti-al mi-se-ro, so-la re-sti-al
me, thou art left to me, to con-sole my
cresc.
G.
vi-sta, non più, vi cal-ma-te, non più, mio pa-dre, ah vi cal-
sor-row, oh fa-ther be-lov'd, look up-on thy child, look up-on thy
R.
mi-se-ro, so-la tu
mis-e-ry, yes, thou art
ff
G.
ma-te, pa-dre, mi la-ce-ra, pa-dre, mi la-ce-ra tal
child, look up-on thy child, and for-get, and for-get what-e'er be-
R.
re-sti... Di-ò, sii rin-gra-zia-to, rin-gra-
left me, and for that bless-ing my heart-felt thanks are
8
f

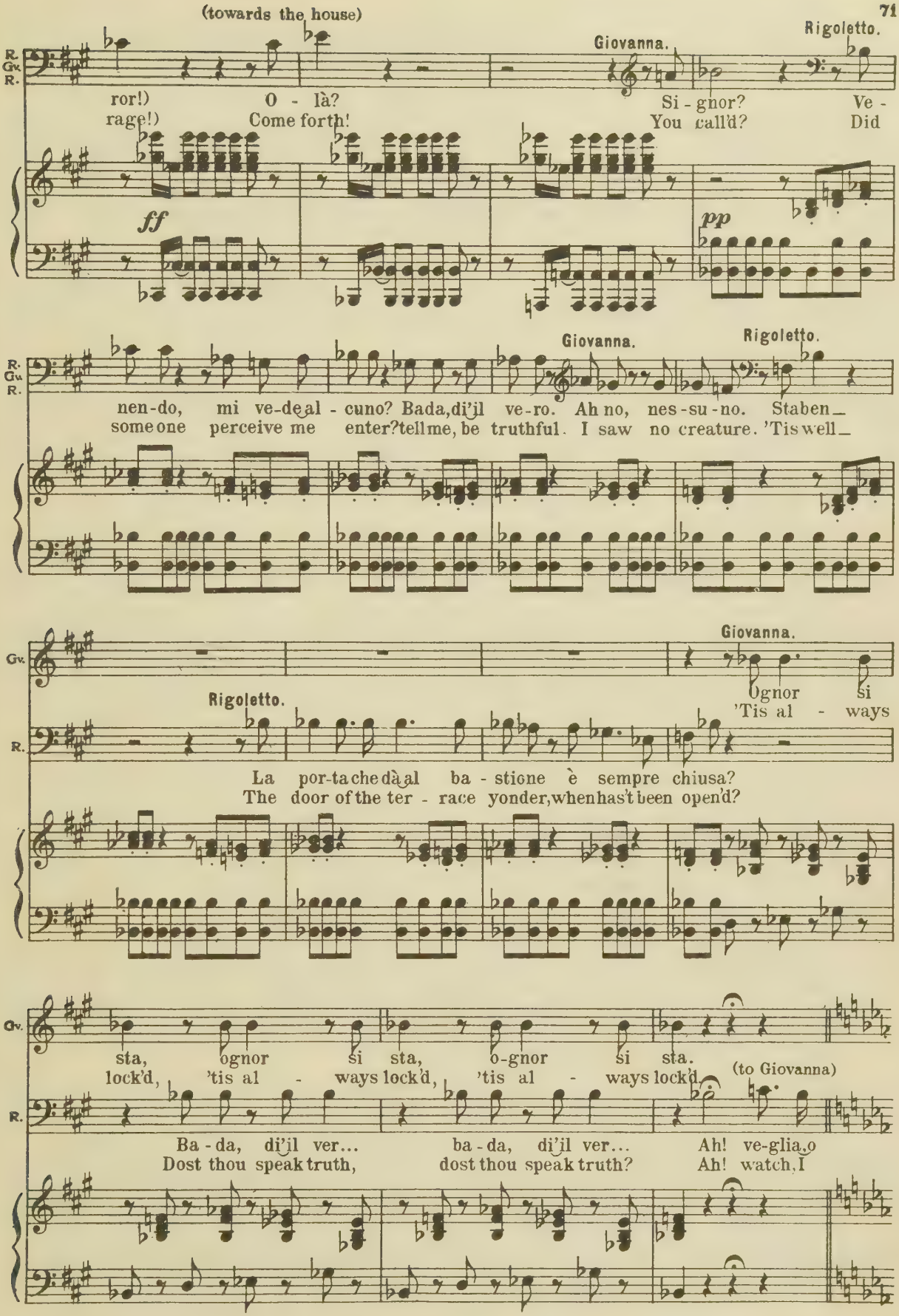

G.
R.
vi - sta, pa - dre, non più, pa - dre, non più, pa-dre, non più, non più, cal -
fell thee. Fa-ther be-lov'd, look on thy child, fa-ther be-lov'd look on thy
zia - to, ah sì, tu so - - - la re - sti al mi - se -
giv - en, for thou art left me, thou art left to
ma - te - vi, mi la - ce - ra tal vi - sta, non più, vi cal -
child, oh let me com - fort thy sor - row, oh fa - ther be -
ro, so - la re - sti al mi - se - ro, so - -
me, to con - sole my mis - e - ry, for - -
ff
ma - te, non più, mio pa - dre, ah vi cal - ma - te, padre, mi la - ce - ra,
lov'd, look up - on thy child, look up - on thy child, look up - on thy child, and for -
la tu re - stî... Di - o,
thou art left me, and for that
8
f

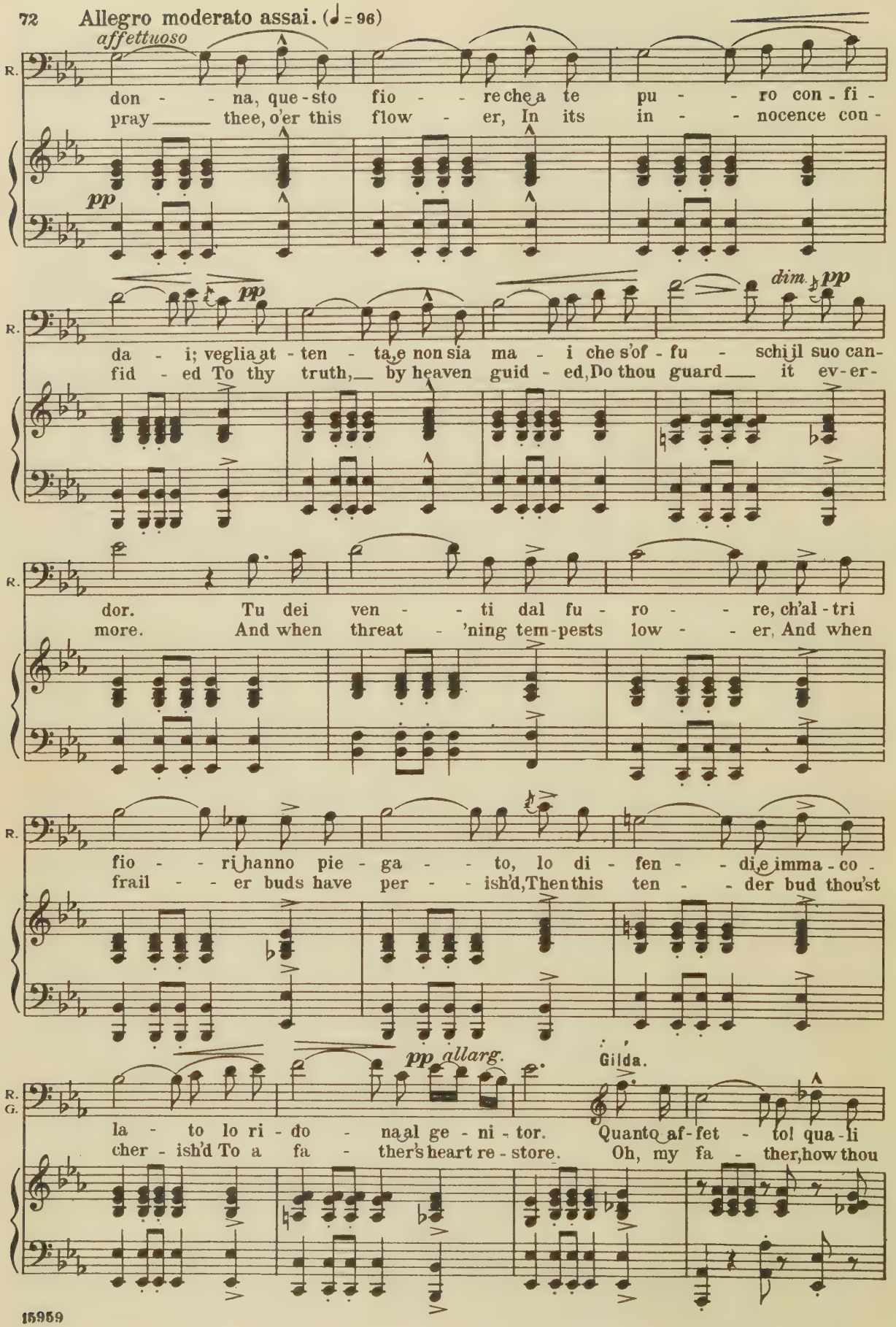

Allegro.
G.
pa - dre, mi la - ce - ra tal vi - sta!
get, and for - get what - e'er be - fell thee.
Il
One
R.
sii rin - gra - zia - to, rin - gra - zia - to!
bless - ing my heart-felt thanks are giv - en.
Allegro. (♩ = 138)
Strings
pp
G.
no - me vo - stro di - te - mi, il duol che sì v'at -
pray'r a-lone re - fuse me not, Thy name, thy grief to
Rigoletto.
G.
R.
tri - sta... A che no - mar-mi? è j - nu - ti - le!..
tell me. Why wouldst thou know it? 'tis use - less, child,
R.
Pa - dre ti so - no, e ba-sti... Me for - se al mon - do
Thou know'st I am thy fa-ther, I'm fear'd and loath'd by
R.
te - mo - no, d'al - cu - no ho for - se glia-sti... al - tri mi ma - le -
en - e-mies, And e - vil storms will ga-ther. Curs-es ere-while did

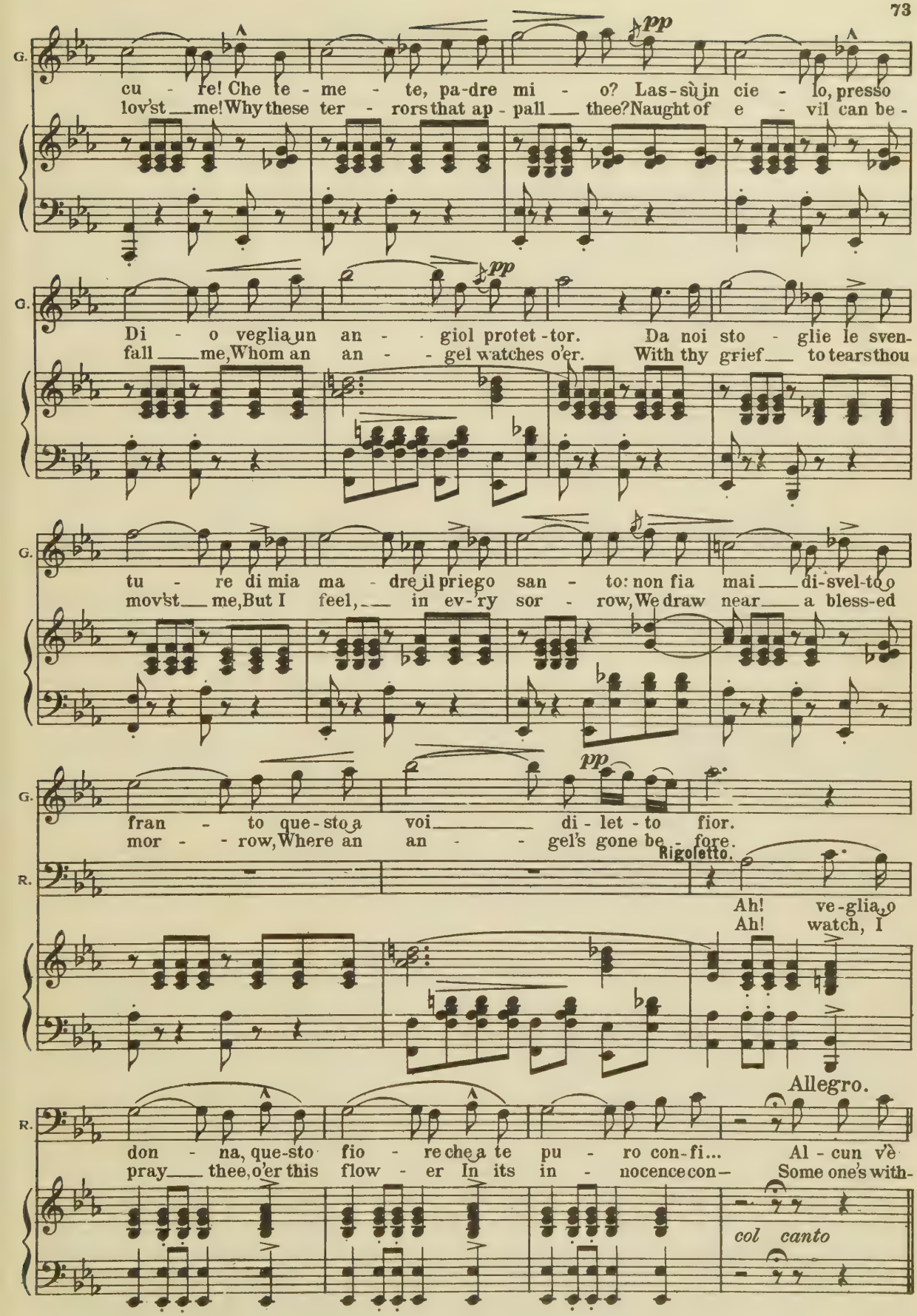

Gilda.
di - co - no... Pa - tria, pa - ren - ti, a - mi - ci, voi
rest on me Kin - dred or coun - try, or friends, oh, my
Rigoletto.
dun - que non a - ve - te? Pa - tria! pa -
fa - ther, then we have not? Coun - try or
con effusione
ren - ti! a - mi - ci! Cul - to, fa -
kin - dred, my daugh - ter! Kin - dred, and
mi - glia, la pa - tria, il mi - o u - ni - ver - so, il mio u - ni -
coun - try, all ties that can bless us, all the world art thou, my
Gilda.
Ah se può lie - to ren - der - vi, gio - ia è la
Ah, if my heart de - vot - ed can wake thee to
ver - so è in te!
child, to me!
Wind


G.
vi - ta, la vi - ta a me! ah se può lie - to, può lie-to ren - der - vi,
joy, there is bliss yet for me! if I can wake thee, if I can wake thee to
R.
Cul - to, fa - mi - glia, la pa - tria, il
Kin - dred and coun - try, all ties that can
ff
gio - ia è la vi - ta, la vi - ta a me! gio - ia,
joy, there will yet be bliss for me, ah, my
mi o u - ni - ver - so, il mio u - ni - ver - so è in te! il
bless, all the world, all the world, all the world, all the world art
8
gio - ia è la vi - ta a me!
fa - ther, there is bliss yet for me!
mi - o u - ni - ver - so è in te!
thou, oh my child, to me.
pp

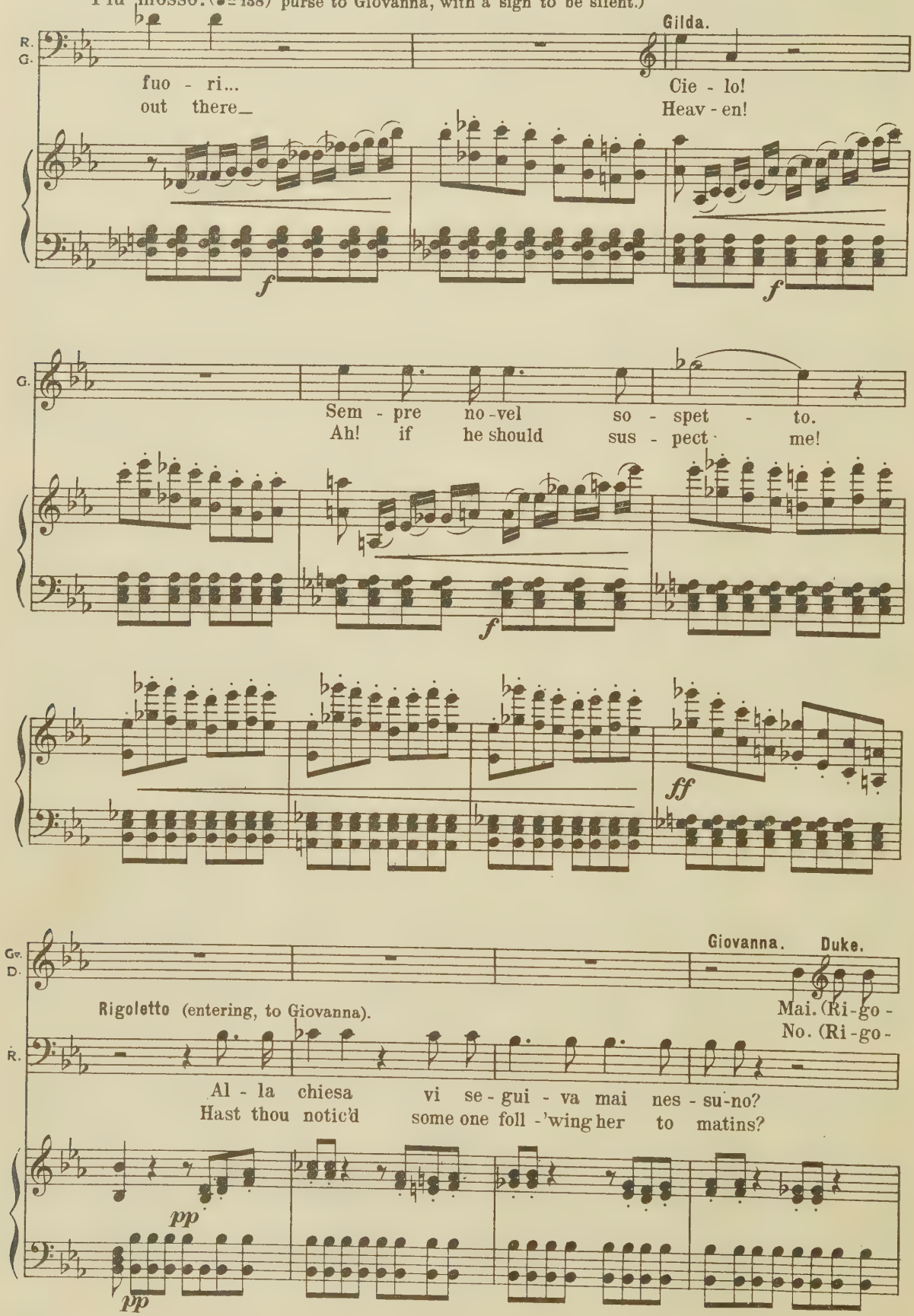

Gilda.
Già da tre lu - ne son qui ve -
Since we came hith-er, three months have
Vln.
p dolce
nu - ta, ne la cit - ta-de ho ancor ve-du - ta; se il conce - de te,
van - ish'd, Why in se-clusion thus am I banish'd? Oh, father, let me
Rigoletto.
Gilda.
far-lo or po - trei... Mai, mai!... U - sci-ta, dimmi, unqua sei? No.
this day go forth. No, no! hast ev-er wander'd in the town? No.
(Ah! che dis - si!)
Rigoletto. (Oh, my conscience!)
(aside)
Guai!..
Ne'er?
Ben te ne guarda! (Potrien se - guirla, ra-pir-la an-
Ne'er diso - bey me! (If they should see her if they should
co-ra! qui d'un buf - fo-ne si di - so - no-ra la fi - glia e se ne ri - de... Or -
follow, to seize and rob a vile buffoon of his child, what sport for the courtiers Oh

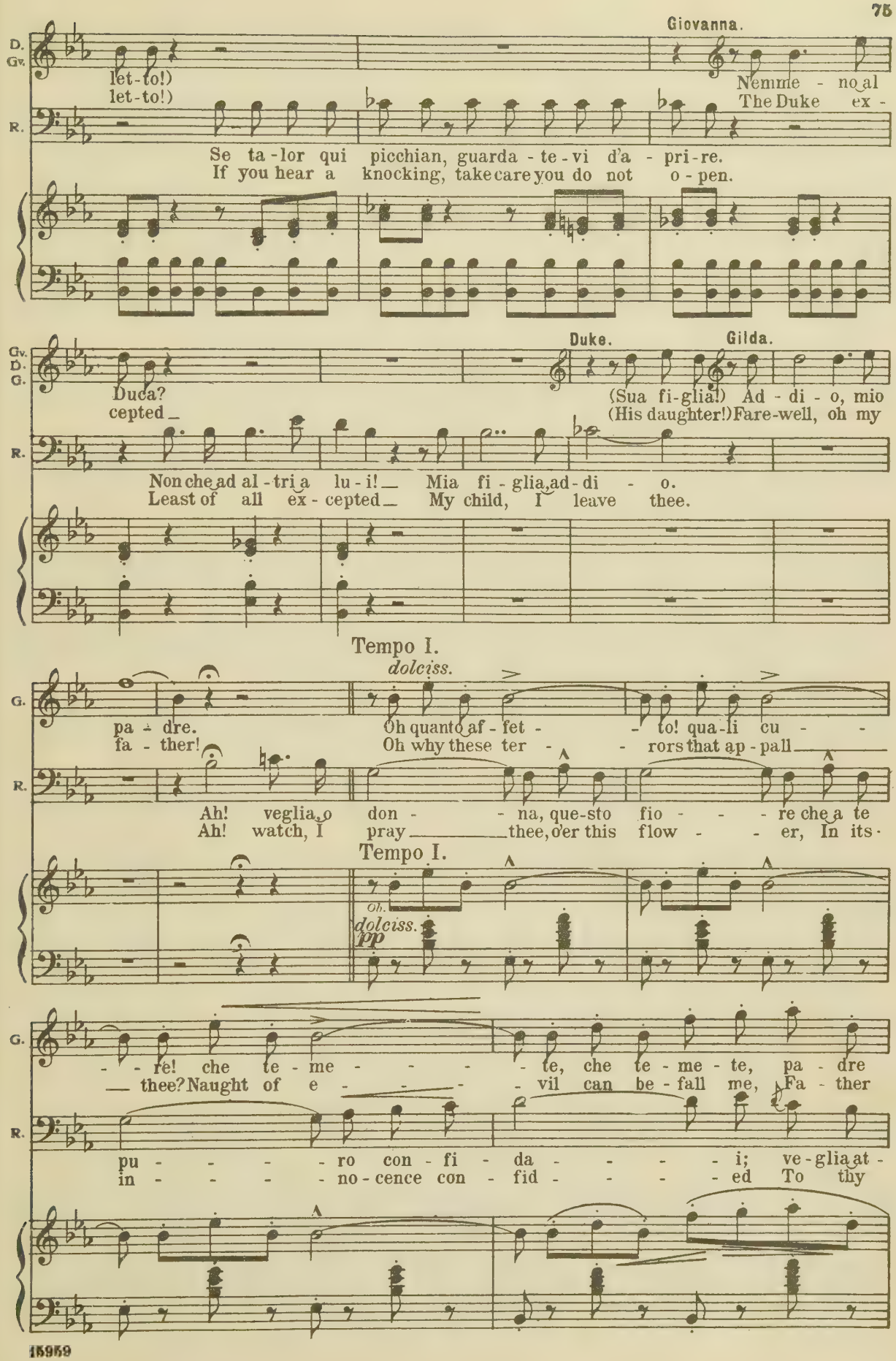

(towards the house)
Giovanna.
Rigoletto.
R. Gv. R.
ror!) O - là? Si - gnor? Ve -
rage!) Come forth! You call'd? Did
ff
pp
Giovanna.
Rigoletto.
R. Gu. R.
nen-do, mi ve-de al - cuno? Bada, di'il ve-ro. Ah no, nes-su-no. Staben_
some one perceive me enter? tell me, be truthful. I saw no creature. 'Tis well_
Giovanna.
Gv.
Rigoletto.
R.
ognor si
'Tis al - ways
La por-ta che dà al ba - stione è sempre chiusa?
The door of the ter - race yonder, when has't been open'd?
Gv.
sta, ognor si sta, o-gnor si sta.
lock'd, 'tis al - ways lock'd, 'tis al - ways lock'd.
(to Giovanna)
R.
Ba - da, di'il ver... ba - da, di'il ver... Ah! ve-glia, o
Dost thou speak truth, dost thou speak truth? Ah! watch, I

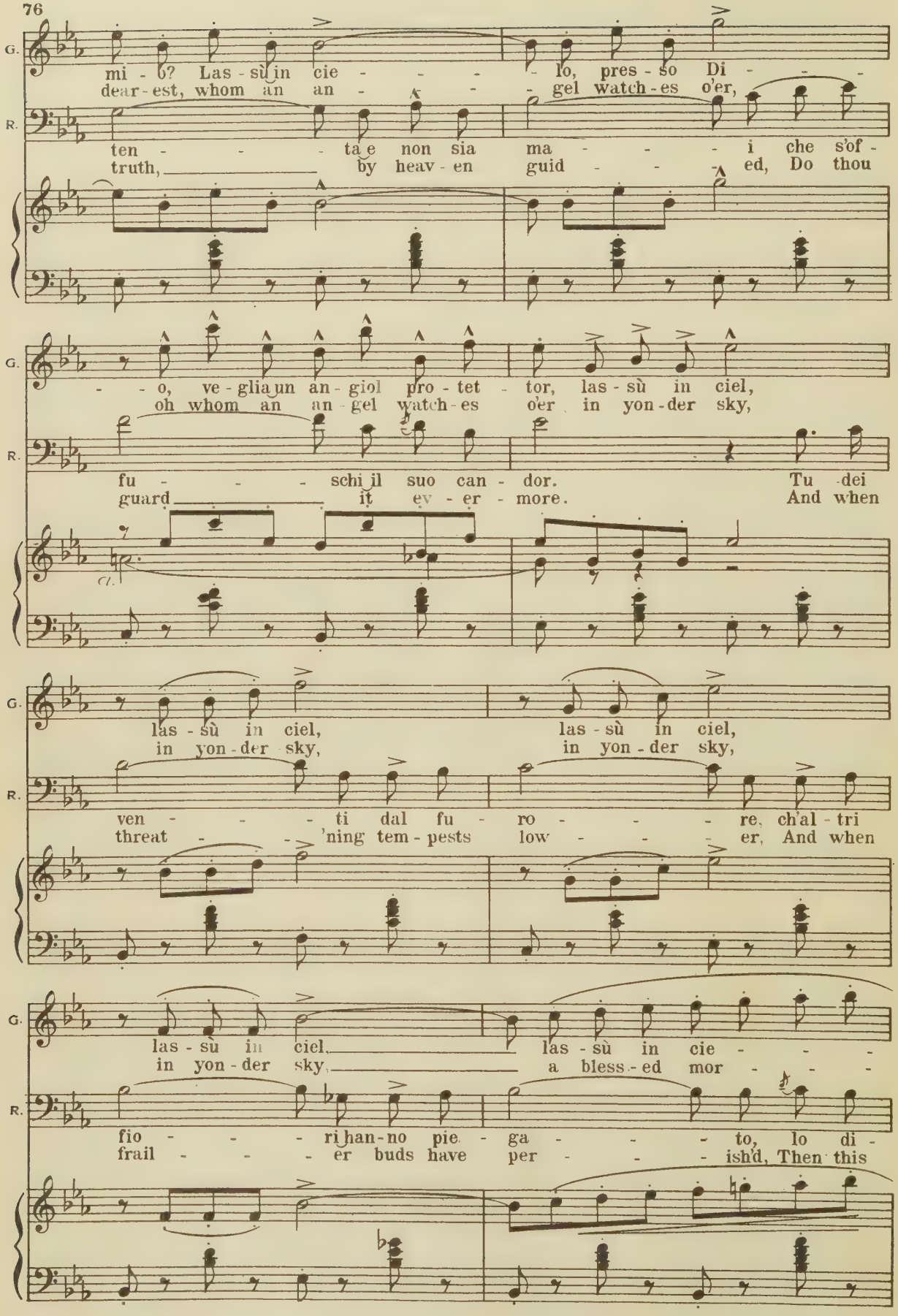

Allegro moderato assai. (♩ = 96)
affettuoso
R.
don - - na, que - sto fio - - re che a te pu - - ro con - fi -
pray _____ thee, o'er this flow - er, In its in - - nocence con -
pp
da - i; veglia at - ten - ta, e non sia ma - i che s'of - fu - schi il suo can -
fid - ed To thy truth, _____ by heaven guid - ed, Do thou guard _____ it ev - er -
dim. pp
dor. Tu dei ven - - ti dal fu - ro - - re, ch'al - tri
more. And when threat - 'ning tem - pests low - - er, And when
fio - - ri hanno pie - ga - - to, lo di - fen - - di, e imma - co -
frail - - er buds have per - - ish'd, Then this ten - - der bud thou'st
pp allarg.
Gilda.
R.
G.
la - to lo ri - do - na al ge - ni - tor. Quanto af - fet - to! qua - li
cher - ish'd To a fa - ther's heart re - store. Oh, my fa - ther, how thou

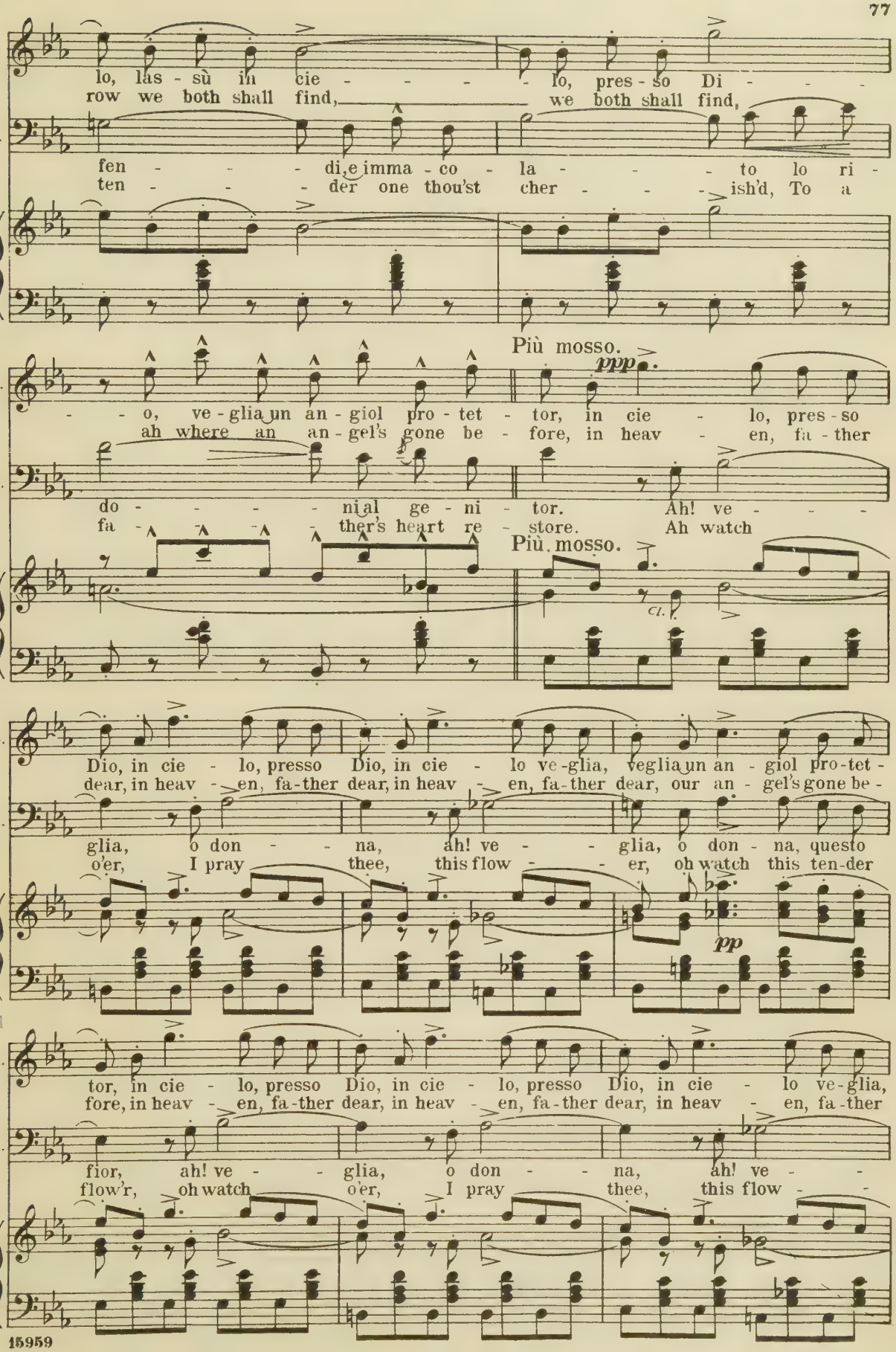

G.
cu - re! Che te - me - te, pa-dre mi - o? Las-sù in cie - lo, presso
lov'st me! Why these ter - rors that ap - pall thee? Naught of e - vil can be -
pp
G.
Di - o veglia un an - giol protet-tor. Da noi sto - glie le sven-
fall me, Whom an an - gel watches o'er. With thy grief to tears thou
G.
tu - re di mia ma - dre il priego san - to: non fia mai di-svel-to
mov'st me, But I feel, in ev-ry sor - row, We draw near a bless-ed
G.
fran - to que-sto a voi di - let - to fior.
mor - - row, Where an an - - gel's gone be - fore.
pp
Rigoletto.
R.
Ah! ve-glia, o
Ah! watch, I
Allegro.
R.
don - na, que-sto fio - re che a te pu - ro con-fi... Al - cun v'è
pray thee, o'er this flow - er In its in - nocence con— Some one's with-
col canto

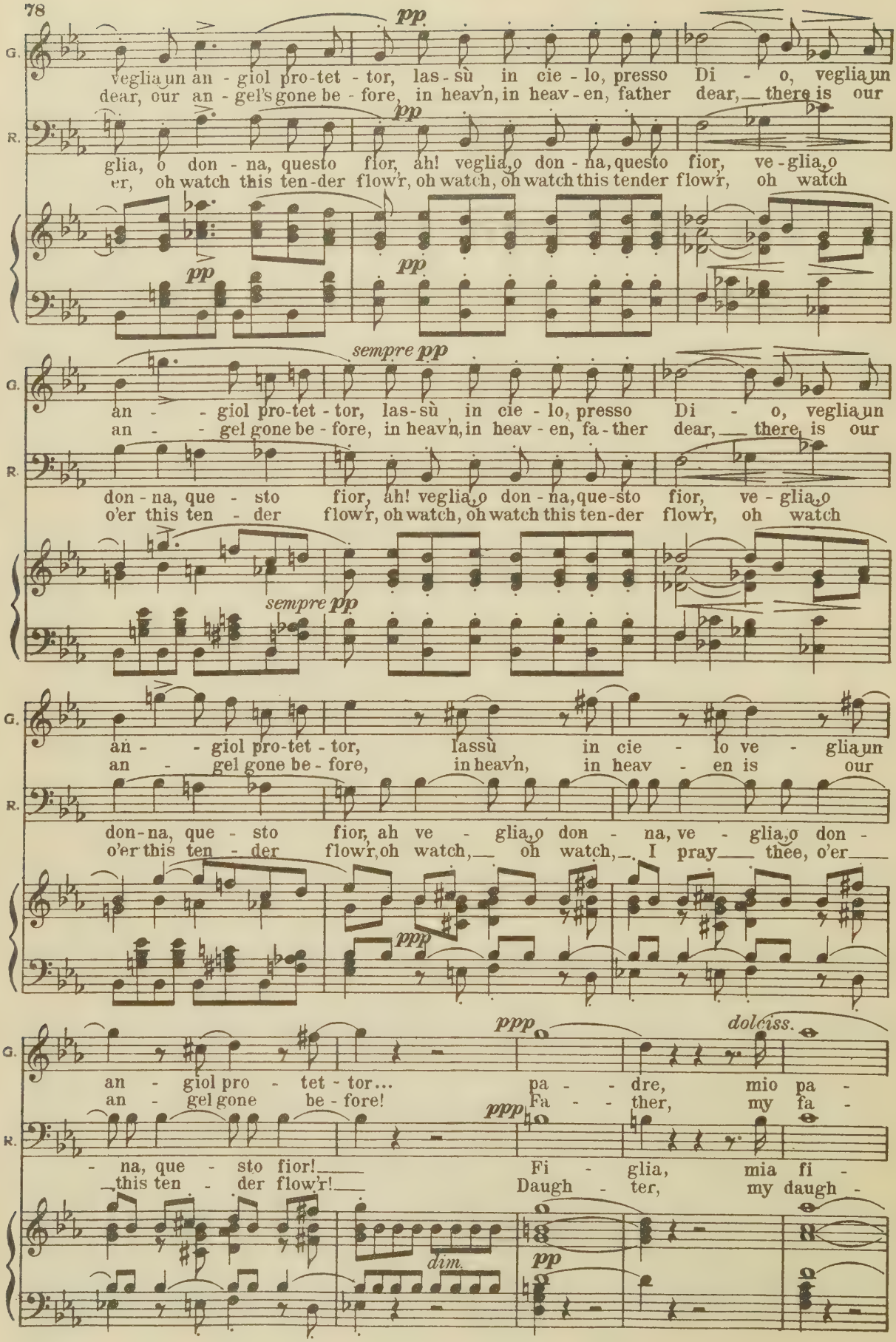
(Opens the door of the courtyard, and goes out to look in the street; meanwhile the Duke glides into the courtyard, and hides behind the tree, throwing a purse to Giovanna, with a sign to be silent.)




Giovanna.
D.
Gv.
let-to!)
let-to!)
Nemme - no al
The Duke ex -
R.
Se ta-lor qui picchian, guarda - te-vi d'a - pri-re.
If you hear a knocking, take care you do not o - pen.
Gv.
D.
G.
Duke.
Gilda.
Duca?
cepted_
(Sua fi-glia!) Ad - di - o, mio
(His daughter!) Fare-well, oh my
R.
Non che ad al-tri a lu-i!_ Mia fi-glia, ad-di - o.
Least of all ex-cepted_ My child, I leave thee.
Tempo I.
dolciss.
G.
pa - dre.
fa - ther!
Oh quanto af-fet - - to! qua-li cu - -
Oh why these ter - - rors that ap-pall_
R.
Ah! veglia, o don - - na, que-sto fio - - re che a te
Ah! watch, I pray_ thee, o'er this flow - - er, In its-
Tempo I.
Oh.
dolciss.
pp
G.
- re! che te-me - - - te, che te-me-te, pa - dre
_ thee? Naught of e - - - vil can be-fall me, Fa - ther
R.
pu - - - ro con-fi - da - - - i; ve-glia at -
in - - - no-cence con-fid - - - ed To thy


G.
R.
mi - o? Las - sù in cie - - - - lo, pres - so Di - - - -
dear - est, whom an an - - - - gel watch - es o'er,
ten - - - ta e non sia ma - - - - i che s'of -
truth, by heav - en guid - - - - ed, Do thou
- - - o, ve - glia un an - giol pro - tet - tor, las - sù in ciel,
oh whom an an - gel watch - es o'er in yon - der sky,
fu - - - schi il suo can - dor. Tu dei
guard it ev - er - more. And when
las - sù in ciel, las - sù in ciel,
in yon - der sky, in yon - der sky,
ven - - - ti dal fu - ro - - - re, ch'al - tri
threat - - - 'ning tem - pests low - - - er, And when
las - sù in ciel, las - sù in cie - - - -
in yon - der sky, a bless - ed mor - - - -
fio - - - ri han - no pie - ga - - - to, lo di -
frail - - - er buds have per - - - ish'd, Then this


G.
R.
lo, las - sù in cie - - - - lo, pres - so Di - - - -
row we both shall find, we both shall find,
fen - - - - di, e imma - co - la - - - - to lo ri -
ten - - - - der one thou'st cher - - - - ish'd, To a
Più mosso.
ppp
- - - o, ve - glia un an - giol pro - tet - tor, in cie - lo, pres - so
ah where an an - gel's gone be - fore, in heav - en, fa - ther
do - - - - - nial ge - ni - tor. Ah! ve - - - -
fa - - - - ther's heart re - store. Ah watch
Più mosso.
cl.
Dio, in cie - lo, presso Dio, in cie - lo ve - glia, veglia un an - giol pro - tet -
dear, in heav - en, fa - ther dear, in heav - en, fa - ther dear, our an - gel's gone be -
glia, o don - - na, ah! ve - - glia, o don - na, questo
o'er, I pray thee, this flow - - er, oh watch this ten - der
pp
tor, in cie - lo, presso Dio, in cie - lo, presso Dio, in cie - lo ve - glia,
fore, in heav - en, fa - ther dear, in heav - en, fa - ther dear, in heav - en, fa - ther
fior, ah! ve - - glia, o don - - na, ah! ve - -
flow'r, oh watch o'er, I pray thee, this flow - -


pp
G.
veglia un an - giol pro-tet - tor, las-sù in cie - lo, presso Di - o, veglia un
dear, our an - gel's gone be - fore, in heav'n, in heav - en, father dear, there is our
R.
glia, o don - na, questo fior, ah! veglia, o don - na, questo fior, ve - glia, o
er, oh watch this ten-der flow'r, oh watch, oh watch this tender flow'r, oh watch
sempre pp
an - giol pro-tet - tor, las-sù in cie - lo, presso Di - o, veglia un
an - gel gone be - fore, in heav'n, in heav - en, fa - ther dear, there is our
don - na, que - sto fior, ah! veglia, o don - na, que-sto fior, ve - glia, o
o'er this ten - der flow'r, oh watch, oh watch this ten-der flow'r, oh watch
an - giol pro-tet - tor, lassù in cie - lo ve - glia un
an - gel gone be - fore, in heav'n, in heav - en is our
don-na, que - sto fior, ah ve - glia, o don - na, ve - glia, o don -
o'er this ten - der flow'r, oh watch, oh watch, I pray thee, o'er
ppp
an - giol pro - tet - tor... pa - dre, mio pa -
an - gel gone be - fore! Fa - ther, my fa -
- na, que - sto fior! Fi - glia, mia fi -
this ten - der flow'r! Daugh - ter, my daugh -
dim.

tutta forza (She embraces Rigoletto, who departs, shutting the door behind him.)

G. dre, ther, ad - di - - - - - o! thou leav'st me!

R. glia, ter, ad - di - - - - - o! I leave thee!

Tutti *ff*

Nº 8. "Signor nè principe io lo vorrei."

Recitative and Duet.

Allegro assai moderato. (♩=88)

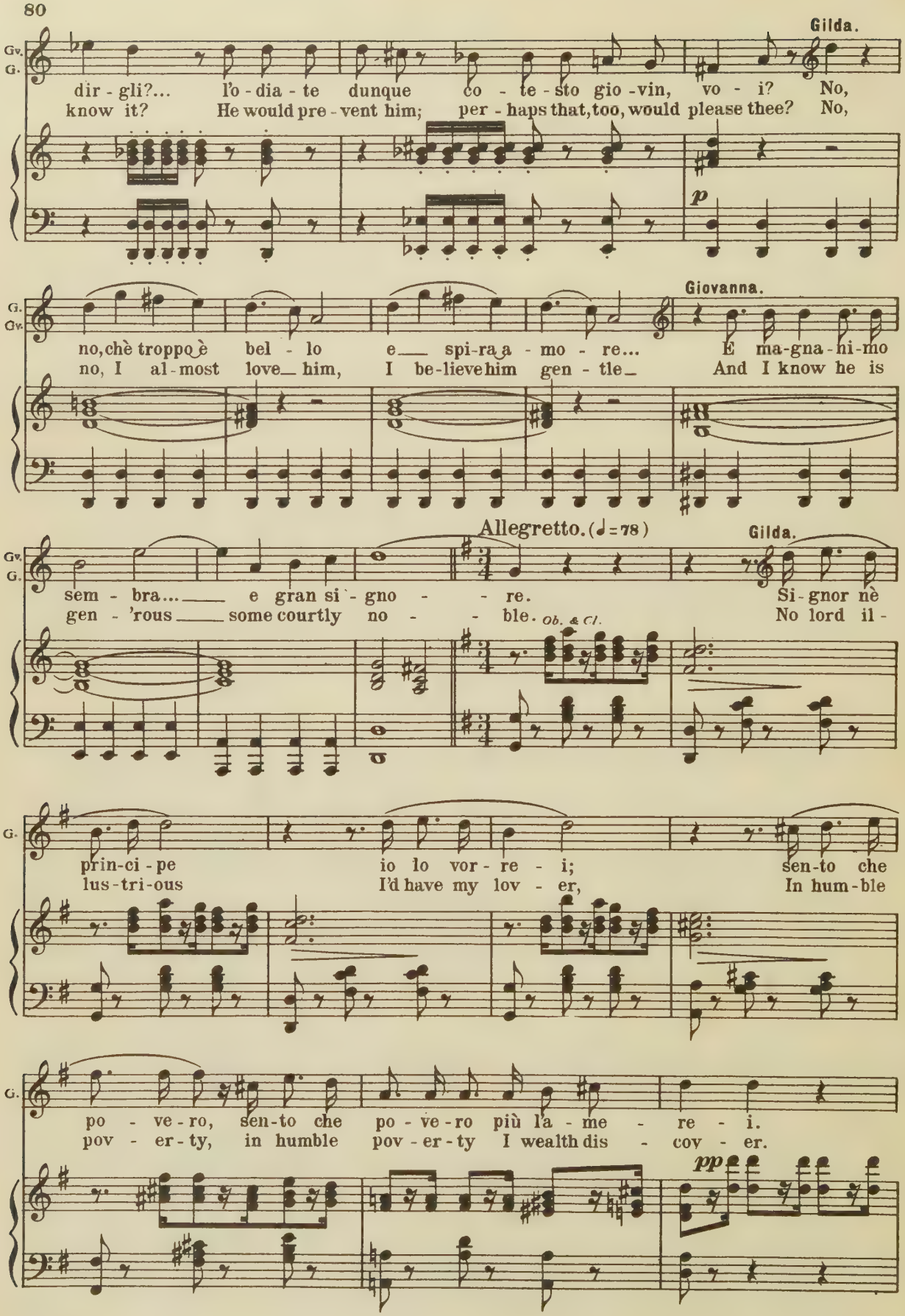
G. Gilda. Gio-van-na, ho dei ri - morsi... Giovanna. E perchè

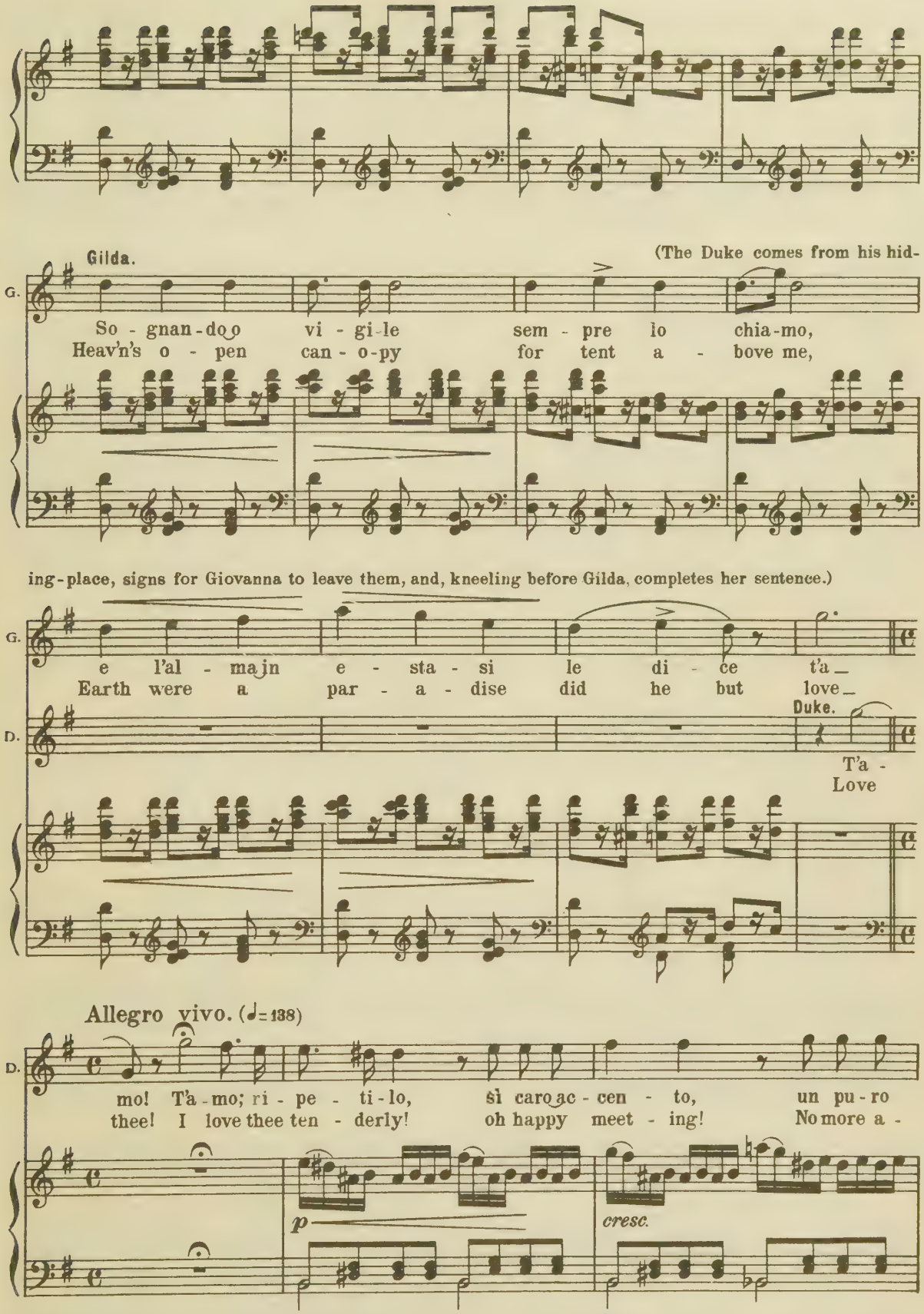
Gv. Gio-van-na, my heart feels guilty What hast thou

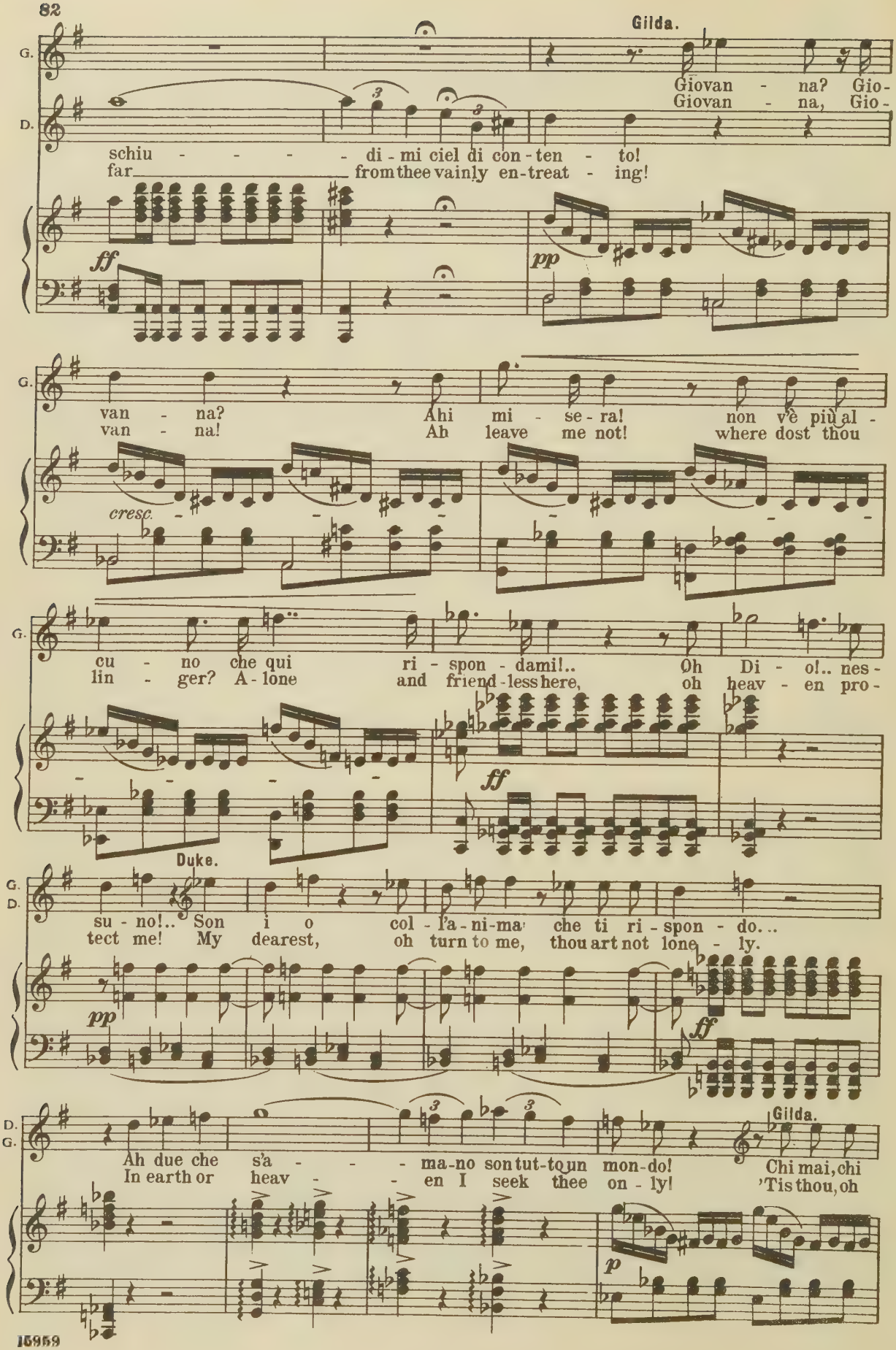
Strings *p*

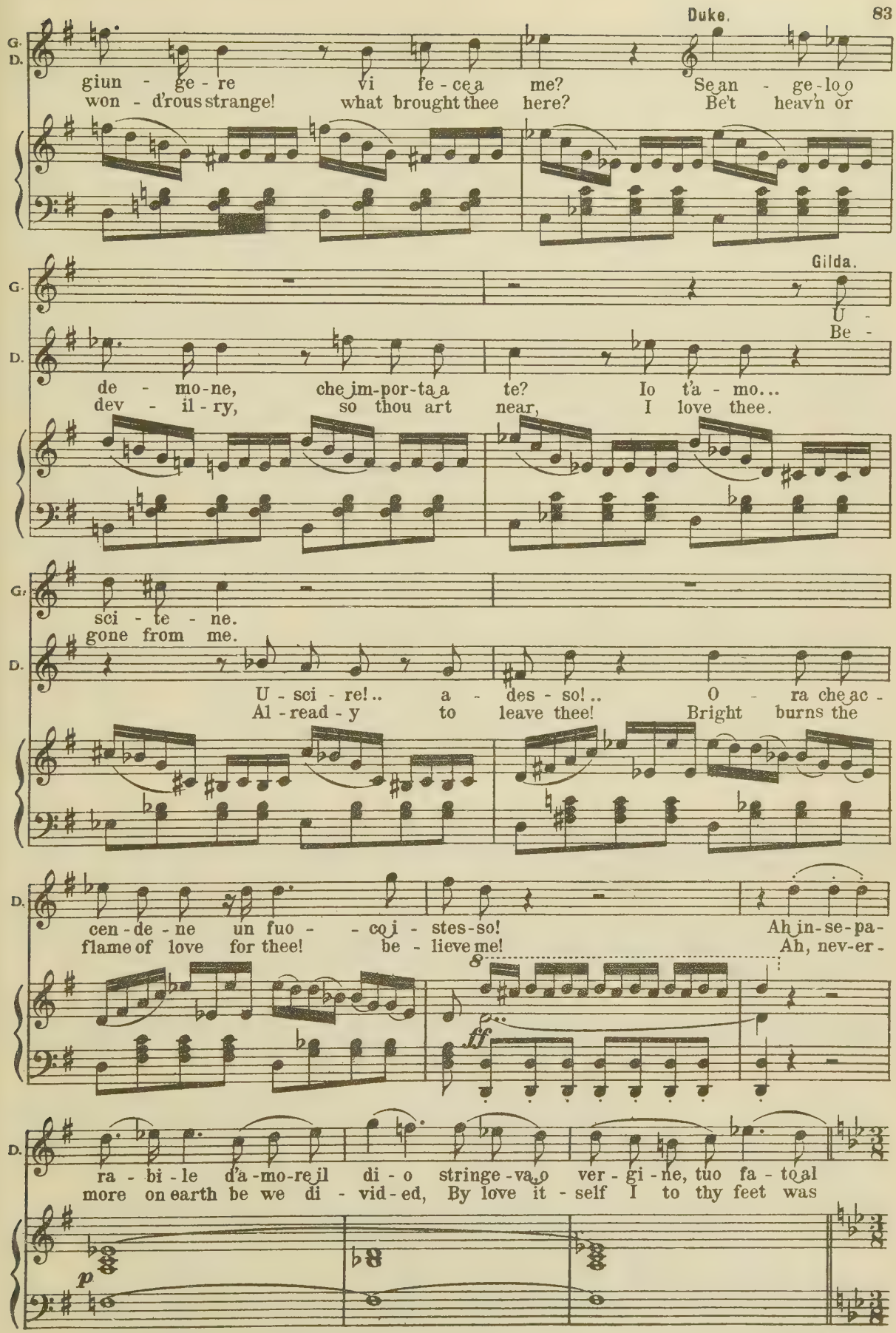
Gv. Gilda. mai? Tac - qui che un gio-vin ne se-gui-va al tempio. Giovanna. Per-chè ciò

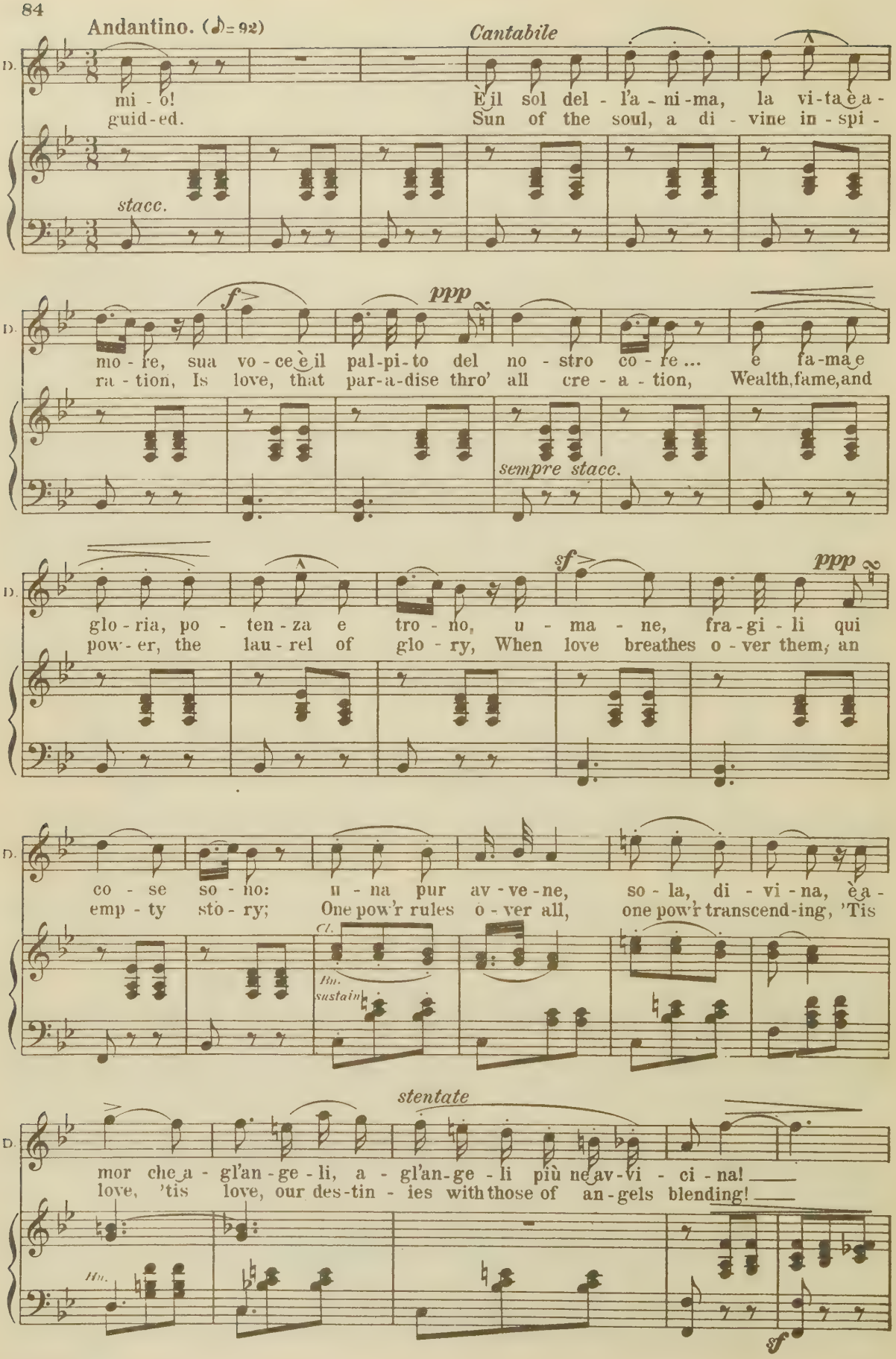
G. done? Ne'er told my fa-ther that a youth had seen me Why should he

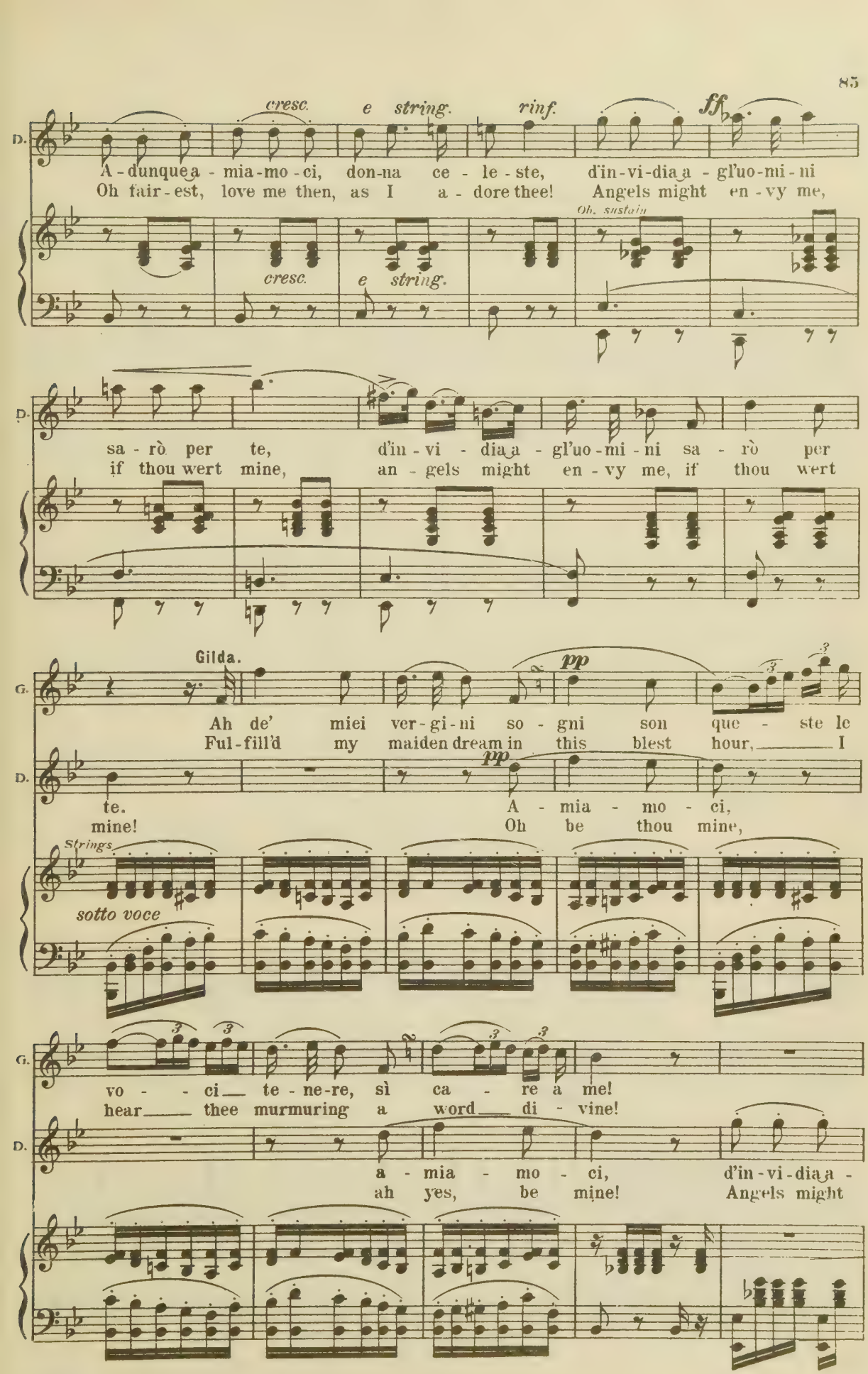

Gilda.
Gv.
G.
dir - gli?... l'o - dia - te dunque co - te - sto gio - vin, vo - i? No,
know it? He would pre - vent him; per - haps that, too, would please thee? No,
p
Giovanna.
G.
Gv.
no, chè troppo è bel - lo e spi-ra a - mo - re... E ma-gna-ni-mo
no, I al - most love him, I be-lieve him gen - tle And I know he is
Allegretto. (♩=78)
Gilda.
Gv.
G.
sem - bra... e gran si - gno - re. Si - gnor nè
gen - 'rous some courtly no - ble. Ob. & Cl. No lord il -
G.
prin-ci - pe io lo vor - re - i; sen-to che
lus-tri-ous I'd have my lov - er, In hum-ble
G.
po - ve-ro, sen-to che po - ve-ro più la - me - re - i.
pov - er-ty, in humble pov - er-ty I wealth dis - cov - er.
pp

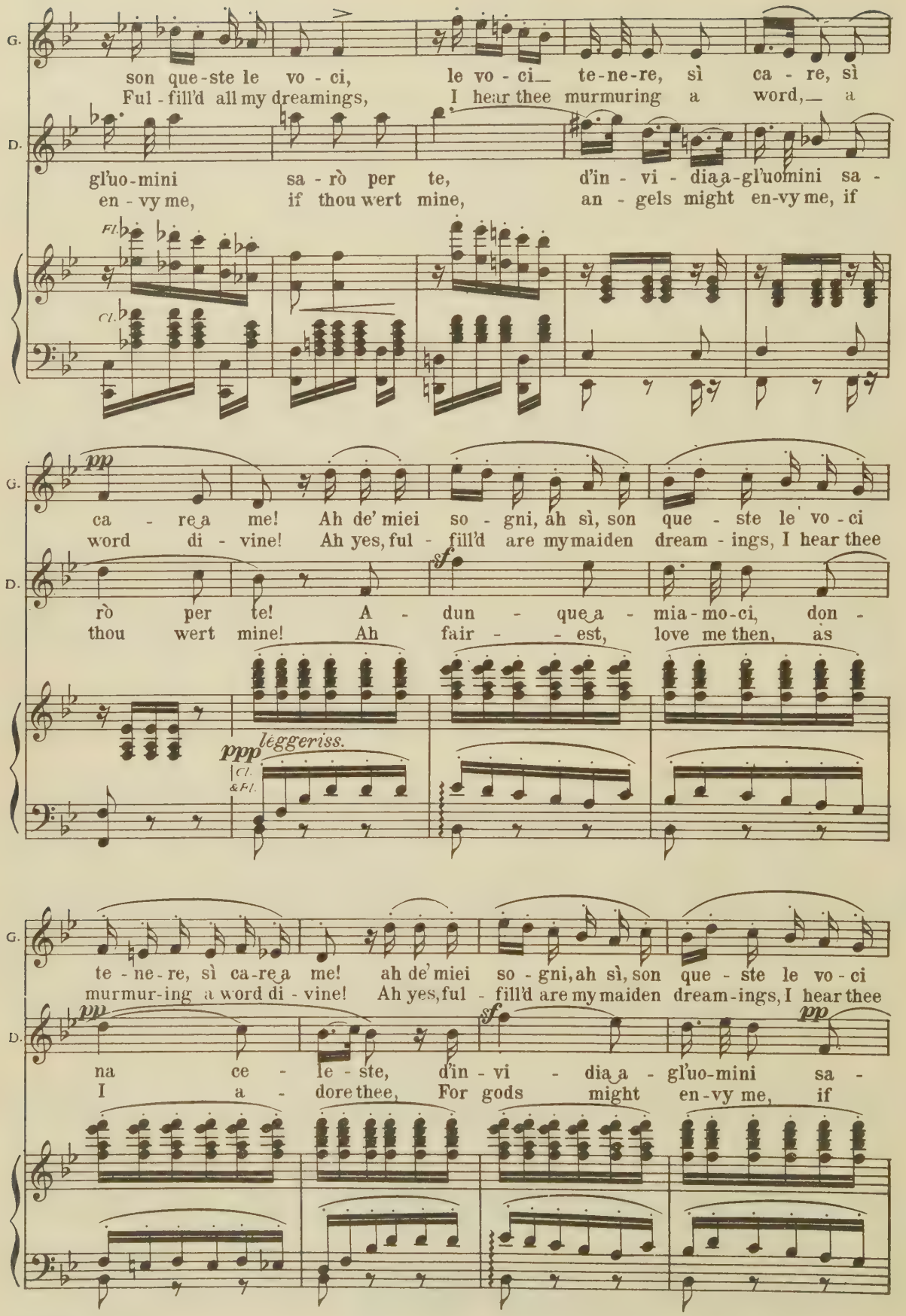

Gilda.
(The Duke comes from his hid-
G.
So - gnan - do o vi - gi - le sem - pre lo chia - mo,
Heav'n's o - pen can - o - py for tent a - bove me,
ing-place, signs for Giovanna to leave them, and, kneeling before Gilda, completes her sentence.)
G.
e l'al - ma jn e - sta - si le di - ce t'a_
Earth were a par - a - dise did he but love_
D.
Duke.
T'a -
Love
Allegro vivo. (♩=138)
D.
mo! T'a - mo; ri - pe - ti - lo, sì caro ac - cen - to, un pu - ro
thee! I love thee ten - derly! oh happy meet - ing! No more a -
p
cresc.

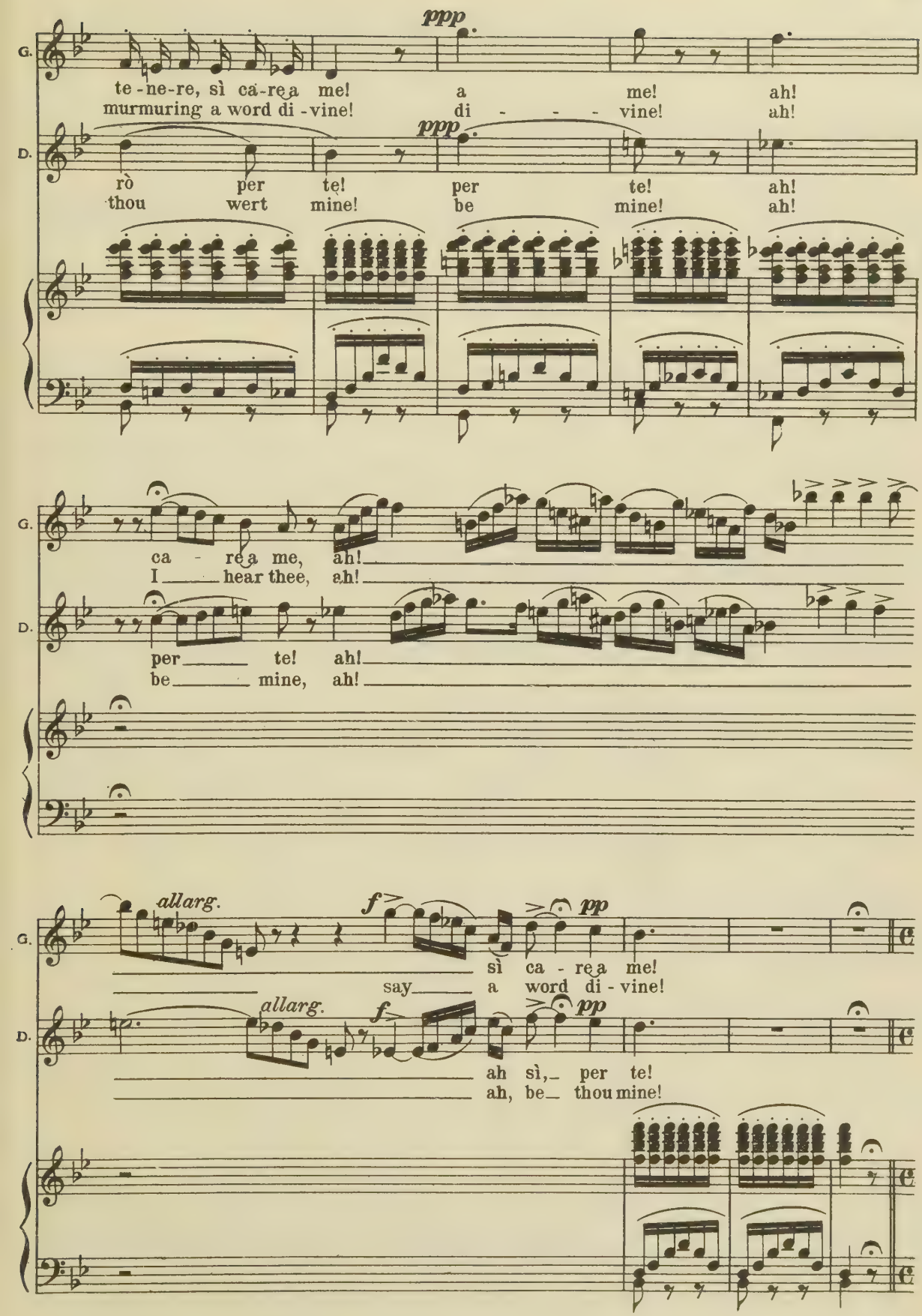

Gilda.
G.
D.
Giovan - na? Gio-
Giovan - na, Gio-
schiu - - - - - di - mi ciel di con - ten - to!
far from thee vainly en-treat - ing!
ff
pp
van - na? Ahi mi - se - ra! non v'è più al -
van - na! Ah leave me not! where dost thou
cresc.
cu - no che qui ri - spon - dami!.. Oh Di - o!.. nes -
lin - ger? A - lone and friend - less here, oh heav - en pro -
ff
Duke.
su - no!.. Son i o col - l'a - ni - ma che ti ri - spon - do...
tect me! My dearest, oh turn to me, thou art not lone - ly.
pp
ff
Gilda.
Ah due che s'a - - - ma - no son tut - to un mon - do! Chi mai, chi
In earth or heav - - - en I seek thee on - ly! 'Tis thou, oh
p

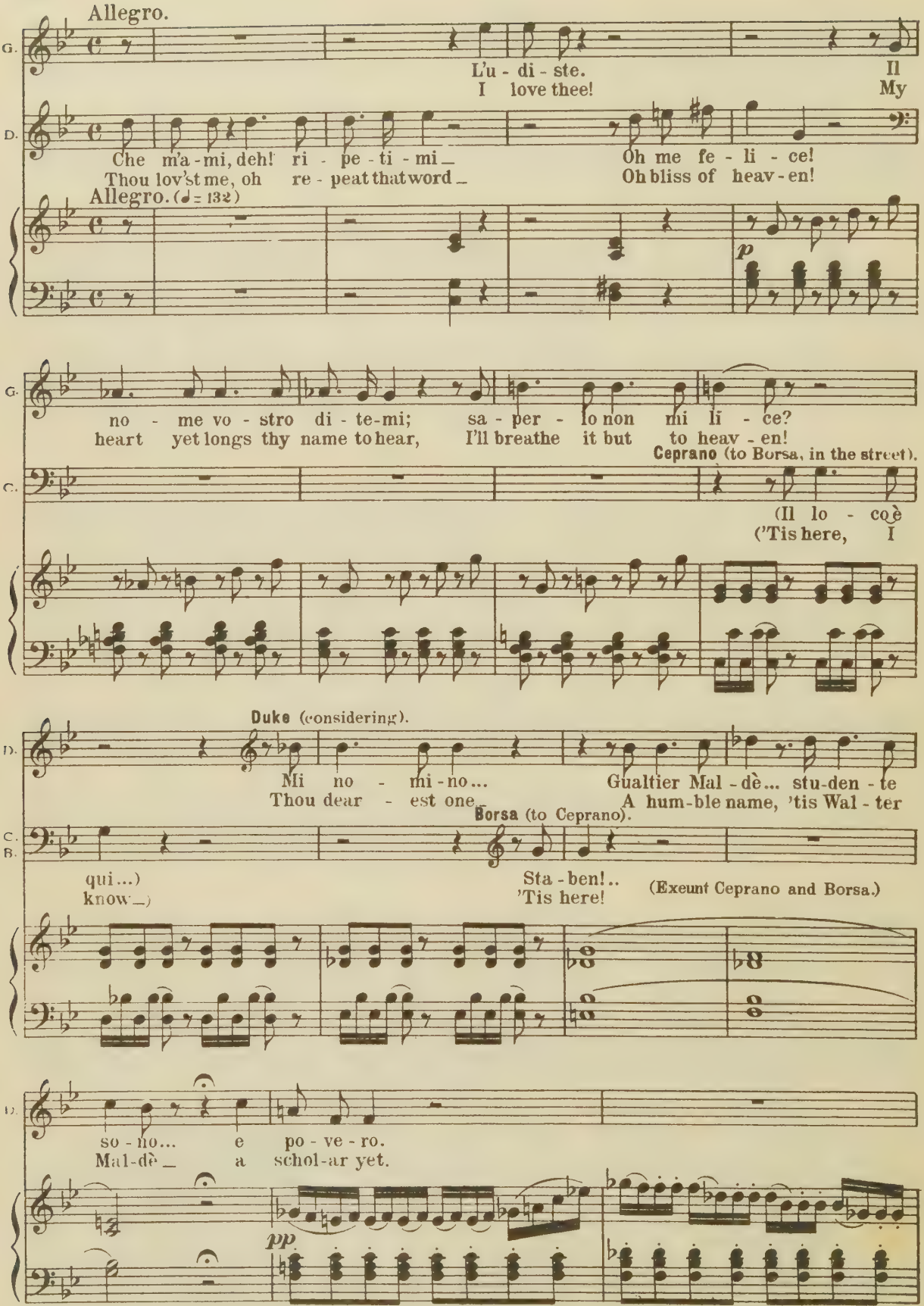

Duke.
G.
D.
giun - ge - re vi fe - ce a me?
won - d'rous strange! what brought thee here?
Se an - ge - lo o
Be't heav'n or
Gilda.
G.
U -
D.
de - mo - ne, che im-por-ta a te?
dev - il - ry, so thou art near,
Io t'a - mo...
Be -
I love thee.
G.
sci - te - ne.
gone from me.
D.
U - sci - re!.. a - des - so!..
Al - read - y to leave thee!
O - ra che ac -
Bright burns the
D.
cen - de - ne un fuo - - co i - stes - so!
flame of love for thee! be - lieve me!
Ah in - se - pa -
Ah, nev - er -
8
ff
D.
ra - bi - le d'a - mo - re il di - o stringe - va o ver - gi - ne, tuo fa - to al
more on earth be we di - vid - ed, By love it - self I to thy feet was
p

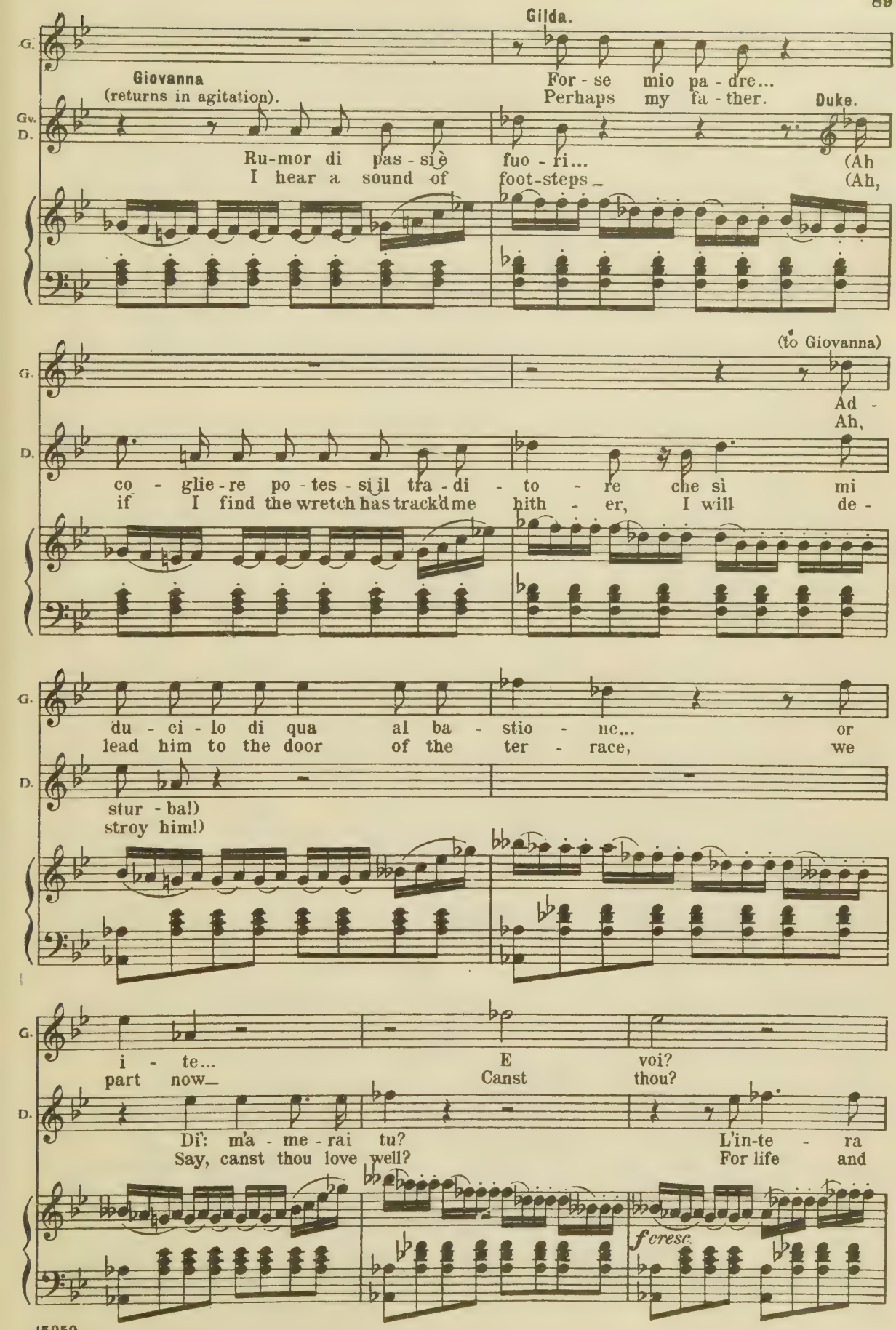

Andantino. (♪= 92)
Cantabile
D.
mi - o!
guid-ed.
È il sol del - l'a - ni-ma, la vi-ta è a -
Sun of the soul, a di - vine in - spi -
stacc.
f
ppp
mo - re, sua vo - ce è il pal-pi-to del no - stro co - re ... e fa-ma e
ra - tion, Is love, that par-a-dise thro' all cre - a - tion, Wealth, fame, and
sempre stacc.
sf
ppp
glo - ria, po - ten - za e tro - no, u - ma - ne, fra - gi - li qui
pow - er, the lau - rel of glo - ry, When love breathes o - ver them, an
co - se so - no: u - na pur av - ve - ne, so - la, di - vi - na, è a -
emp - ty sto - ry; One pow'r rules o - ver all, one pow'r transcend-ing, 'Tis
Cl.
Bn. sustain
stentate
mor che a - gl'an - ge - li, a - gl'an - ge - li più ne av - vi - ci - na! ___
love, 'tis love, our des-tin - ies with those of an - gels blending! ___
Hn.
sf

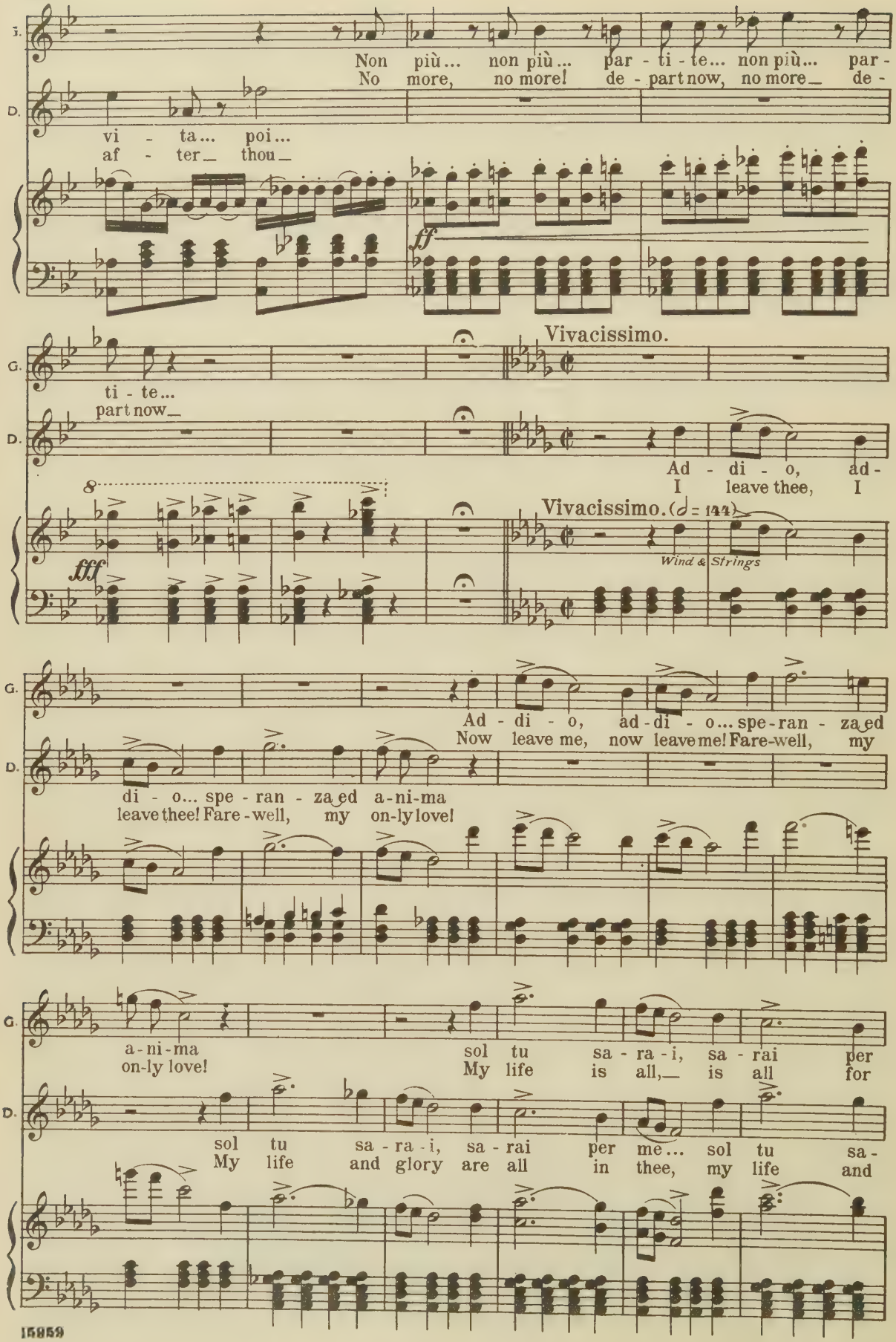

cresc.
e string.
rinf.
ff
D.
A - dunque a - mia - mo - ci, don - na ce - le - ste, d'in - vi - dia a - gl'uo - mi - ni
Oh fair - est, love me then, as I a - dore thee! Angels might en - vy me,
Ob. sustain
cresc.
e string.
sa - rò per te, d'in - vi - dia a - gl'uo - mi - ni sa - rò per
if thou wert mine, an - gels might en - vy me, if thou wert
Gilda.
G.
pp
Ah de' miei ver - gi - ni so - gni son que - ste le
Ful - fill'd my maiden dream in this blest hour, I
te.
mine!
A - mia - mo - ci,
Oh be thou mine,
Strings.
sotto voce
vo - ci te - ne - re, sì ca - re a me!
hear thee murmuring a word di - vine!
a - mia - mo - ci, d'in - vi - dia a -
ah yes, be mine! Angels might

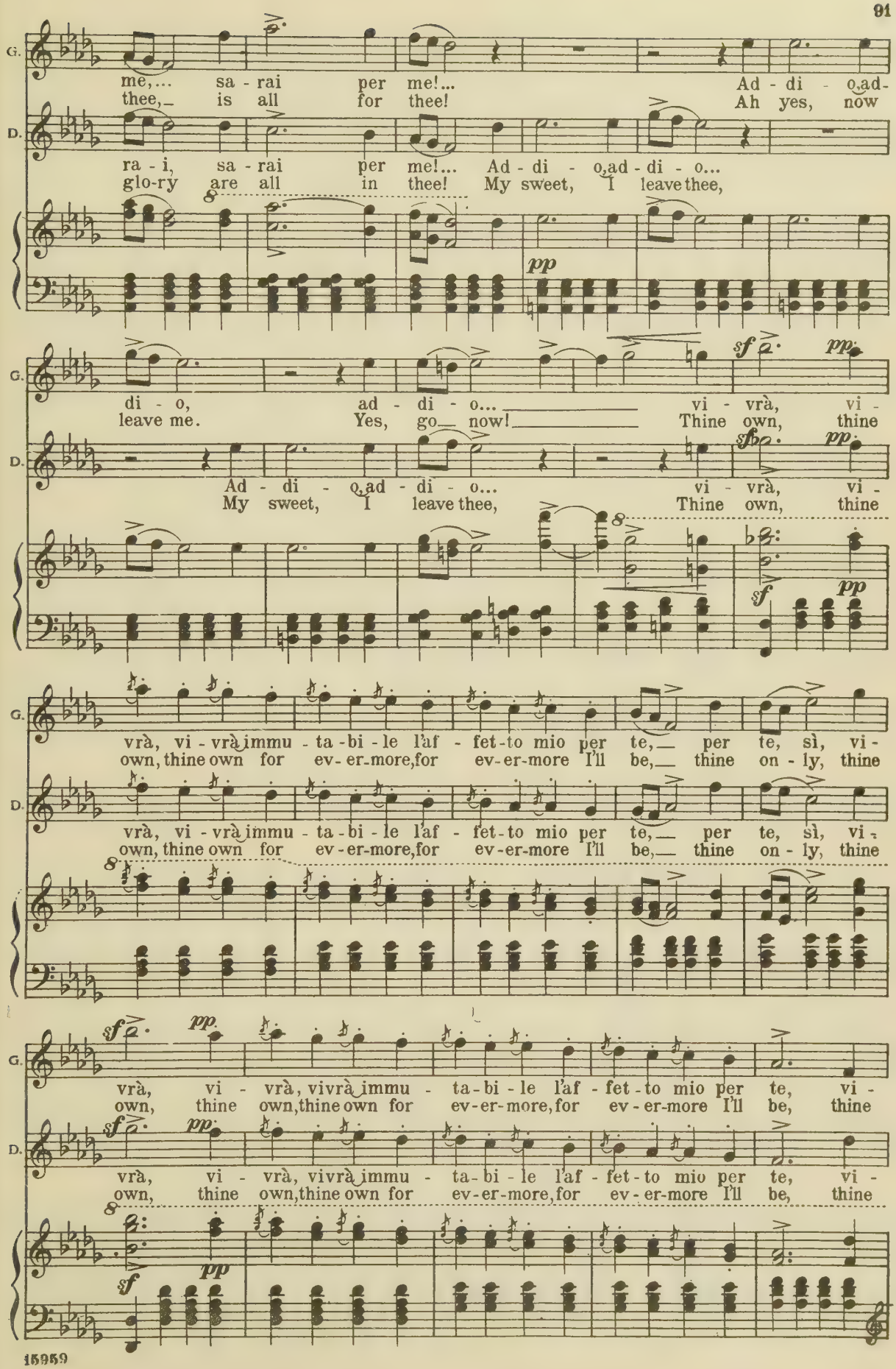

G.
D.
son que-ste le vo - ci, le vo - ci te-ne-re, sì ca - re, sì
Ful - fill'd all my dreamings, I hear thee murmuring a word, a
gl'uo-mini sa - rò per te, d'in - vi - dia a-gl'uomini sa -
en - vy me, if thou wert mine, an - gels might en-vy me, if
Fl.
Cl.
pp
ca - re a me! Ah de' miei so - gni, ah sì, son que - ste le vo - ci
word di - vine! Ah yes, ful - fill'd are my maiden dream - ings, I hear thee
sf
rò per te! A - dun - que a - mia - mo - ci, don -
thou wert mine! Ah fair - - est, love me then, as
ppp
leggeriss.
Cl. & Fl.
te - ne - re, sì ca-re a me! ah de' miei so - gni, ah sì, son que - ste le vo - ci
murmur-ing a word di - vine! Ah yes, ful - fill'd are my maiden dream-ings, I hear thee
pp
sf
pp
na ce - le - ste, d'in - vi - dia a - gl'uo-mini sa -
I a - dore thee, For gods might en - vy me, if

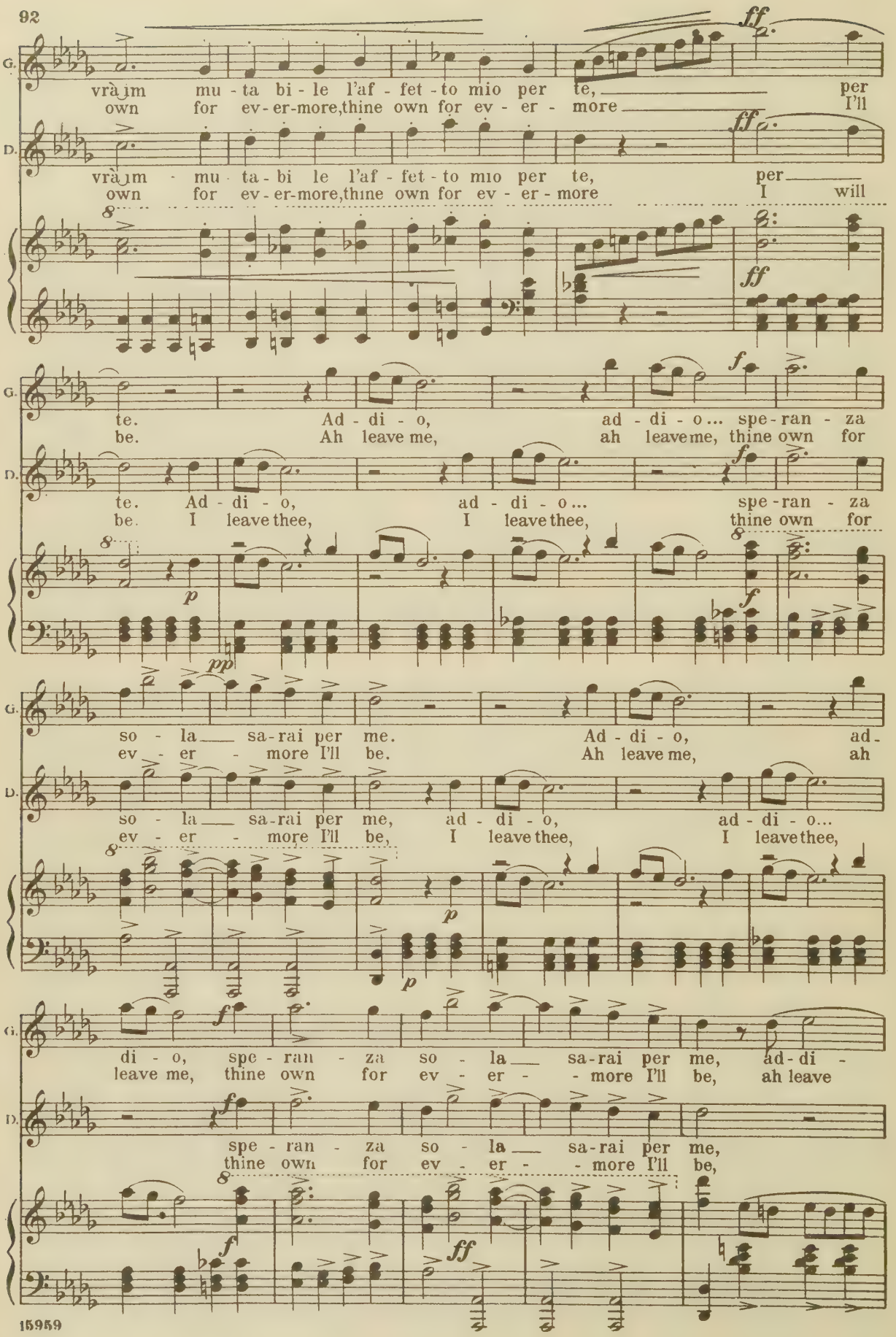

ppp
G.
te-ne-re, sì ca-rea me! a me! ah!
murmuring a word di-vine! di - - - vine! ah!
D.
rò per te! per te! ah!
thou wert mine! be mine! ah!
ca - rea me, ah!
I hear thee, ah!
per te! ah!
be mine, ah!
allarg.
f
pp
sì ca - rea me!
say a word di-vine!
ah sì, per te!
ah, be thou mine!

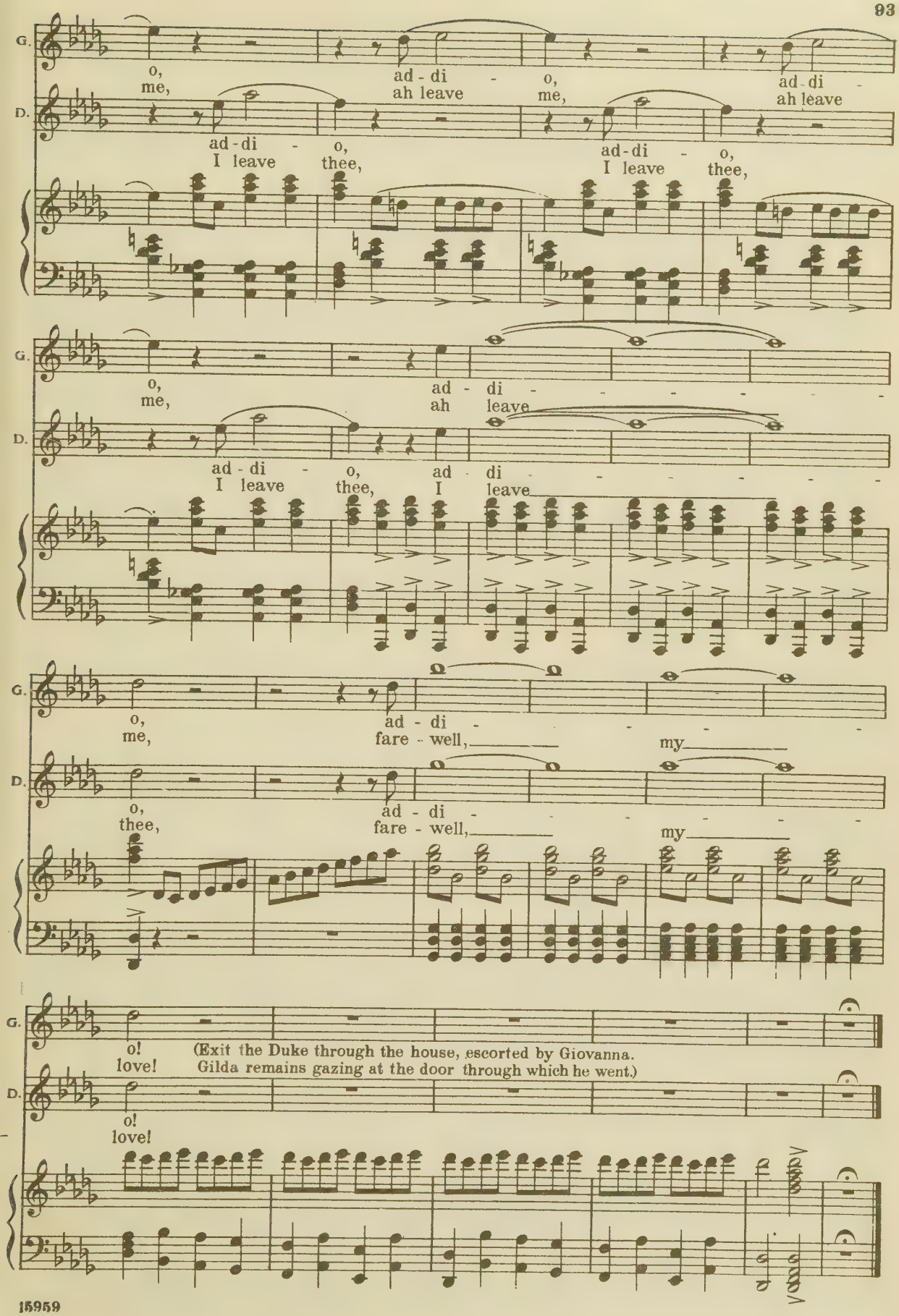

Allegro.
G.
L'u - di - ste.
I love thee!
Il
My
D.
Che m'a - mi, deh! ri - pe - ti - mi_
Thou lov'st me, oh re - peat that word_
Oh me fe - li - ce!
Oh bliss of heav - en!
Allegro. (♩ = 132)
p
G.
no - me vo - stro di - te-mi;
heart yet longs thy name to hear,
sa - per - lo non mi li - ce?
I'll breathe it but to heav - en!
Ceprano (to Borsa, in the street).
C.
(Il lo - co è
('Tis here, I
Duke (considering).
D.
Mi no - mi - no...
Thou dear - est one_
Gualtier Mal - dè... stu-den - te
A hum-ble name, 'tis Wal - ter
Borsa (to Ceprano).
C.
B.
qui...)
know_)
Sta - ben!..
'Tis here!
(Exeunt Ceprano and Borsa.)
D.
so - no... e po - ve - ro.
Mal-dè_ a schol-ar yet.
pp


Gilda.
G.
Giovanna
(returns in agitation).
For - se mio pa - dre...
Perhaps my fa - ther.
Gv.
D.
Duke.
Ru-mor di pas - si è fuo - ri...
I hear a sound of foot-steps _
(Ah
(Ah,
(to Giovanna)
Ad -
Ah,
co - glie - re po - tes - si il tra - di - to - re che sì mi
if I find the wretch has track'd me hith - er, I will de -
du - ci - lo di qua al ba - stio - ne... or
lead him to the door of the ter - race, we
stur - ba!)
stroy him!)
i - te... E voi?
part now_ Canst thou?
Di': m'a - me - rai tu? L'in-te - ra
Say, canst thou love well? For life and
f cresc.


Non più... non più... par - ti - te... non più... par -
No more, no more! de - part now, no more de -
vi - ta... poi...
af - ter thou
ff
Vivacissimo.
ti - te...
part now
Ad - di - o, ad -
I leave thee, I
fff
Vivacissimo. (♩ = 144)
Wind & Strings
Ad - di - o, ad - di - o... spe - ran - za ed
Now leave me, now leave me! Fare-well, my
di - o... spe - ran - za ed a - ni - ma
leave thee! Fare - well, my on - ly love!
a - ni - ma
on - ly love!
sol tu sa - ra - i, sa - rai per
My life is all, is all for
sol tu sa - ra - i, sa - rai per me... sol tu sa -
My life and glory are all in thee, my life and

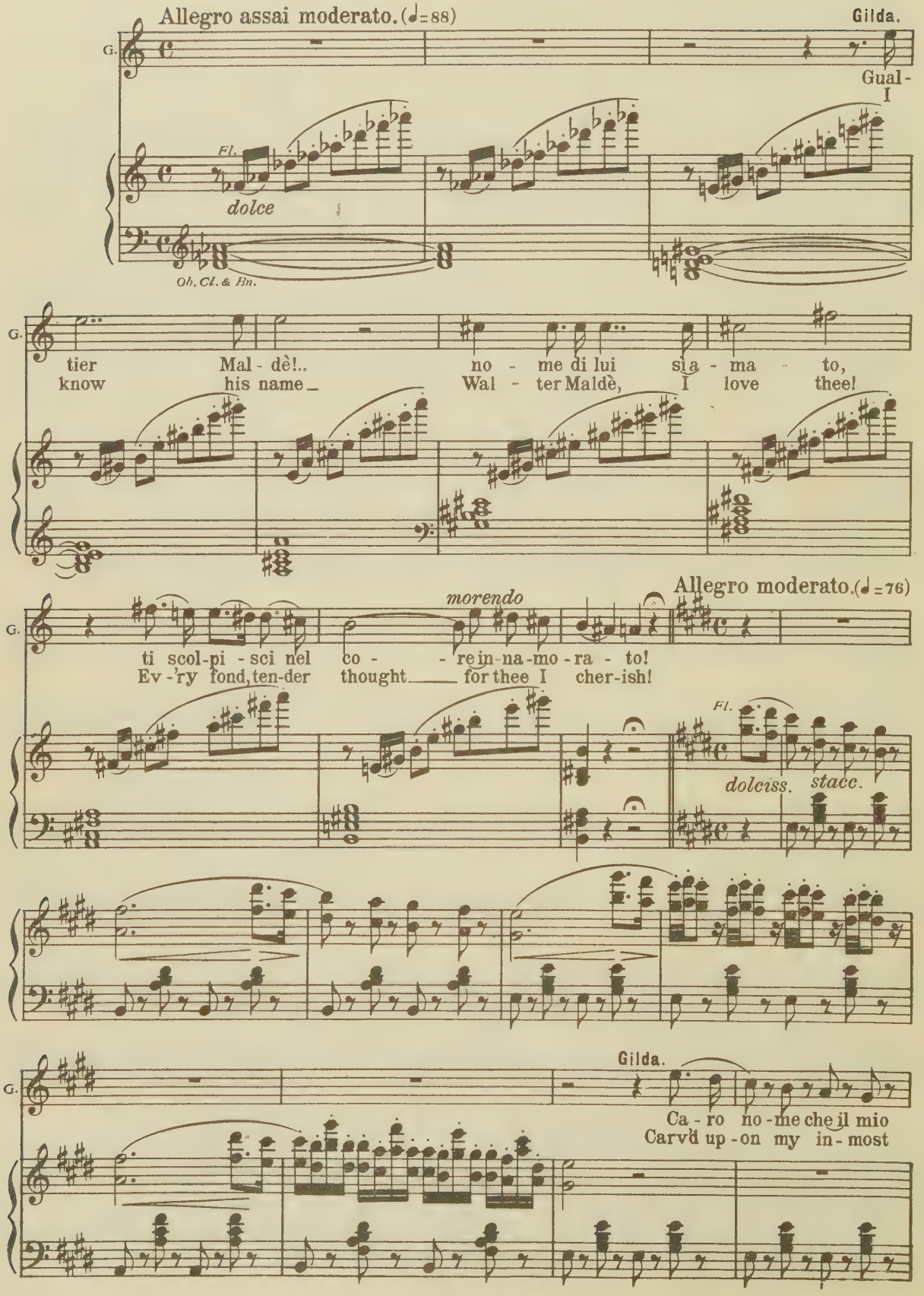

G.
me,... sa - rai per me!... Ad - di - o,ad-
thee,_ is all for thee! Ah yes, now
D.
ra - i, sa - rai per me!... Ad - di - o,ad - di - o...
glo-ry are all in thee! My sweet, I leave thee,
pp
G.
di - o, ad - di - o... vi - vrà, vi -
leave me. Yes, go_ now! Thine own, thine
D.
Ad - di - o,ad - di - o... vi - vrà, vi -
My sweet, I leave thee, Thine own, thine
sf pp
G.
vrà, vi - vrà,immu - ta - bi - le l'af - fet - to mio per te,_ per te, sì, vi -
own, thine own for ev - er - more,for ev - er - more I'll be,_ thine on - ly, thine
D.
vrà, vi - vrà,immu - ta - bi - le l'af - fet - to mio per te,_ per te, sì, vi -
own, thine own for ev - er - more,for ev - er - more I'll be,_ thine on - ly, thine
sf pp
G.
vrà, vi - vrà, vivrà,immu - ta - bi - le l'af - fet - to mio per te, vi -
own, thine own,thine own for ev - er - more,for ev - er - more I'll be, thine
D.
vrà, vi - vrà, vivrà,immu - ta - bi - le l'af - fet - to mio per te, vi -
own, thine own,thine own for ev - er - more,for ev - er - more I'll be, thine
sf pp

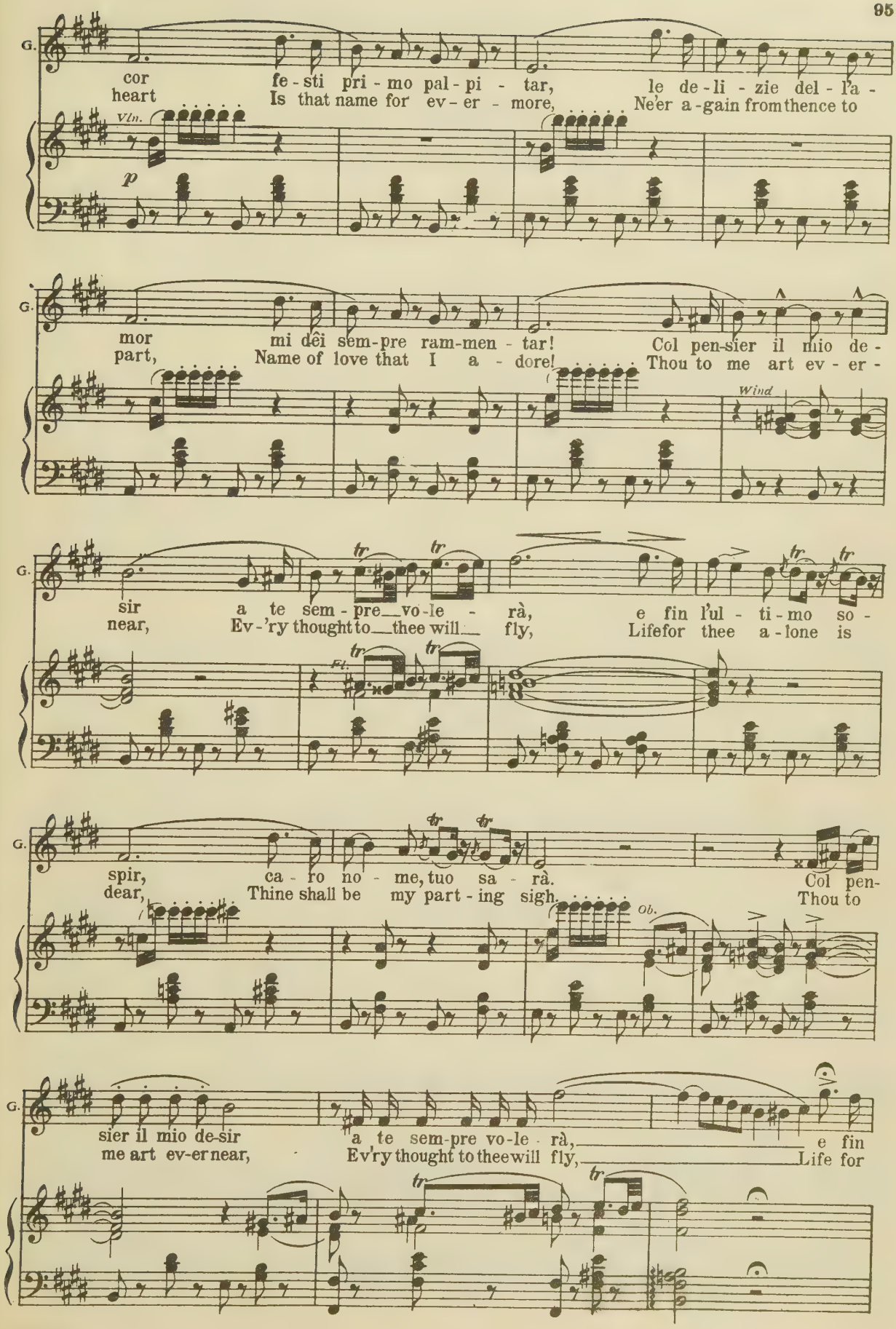

G.
vràjm mu - ta bi - le l'af - fet - to mio per te, per
own for ev - er-more, thine own for ev - er - more I'll
D.
vràjm - mu - ta - bi le l'af - fet - to mio per te, per
own for ev - er-more, thine own for ev - er - more I will
ff
ff
f
te. Ad - di - o, ad - di - o... spe - ran - za
be. Ah leave me, ah leave me, thine own for
te. Ad - di - o, ad - di - o... spe - ran - za
be. I leave thee, I leave thee, thine own for
p
pp
f
so - la sa - rai per me. Ad - di - o, ad -
ev - er - more I'll be. Ah leave me, ah
so - la sa - rai per me, ad - di - o, ad - di - o...
ev - er - more I'll be, I leave thee, I leave thee,
p
p
f
di - o, spe - ran - za so - la sa - rai per me, ad - di -
leave me, thine own for ev - er - more I'll be, ah leave
f
spe - ran - za so - la sa - rai per me,
thine own for ev - er - more I'll be,
f
ff

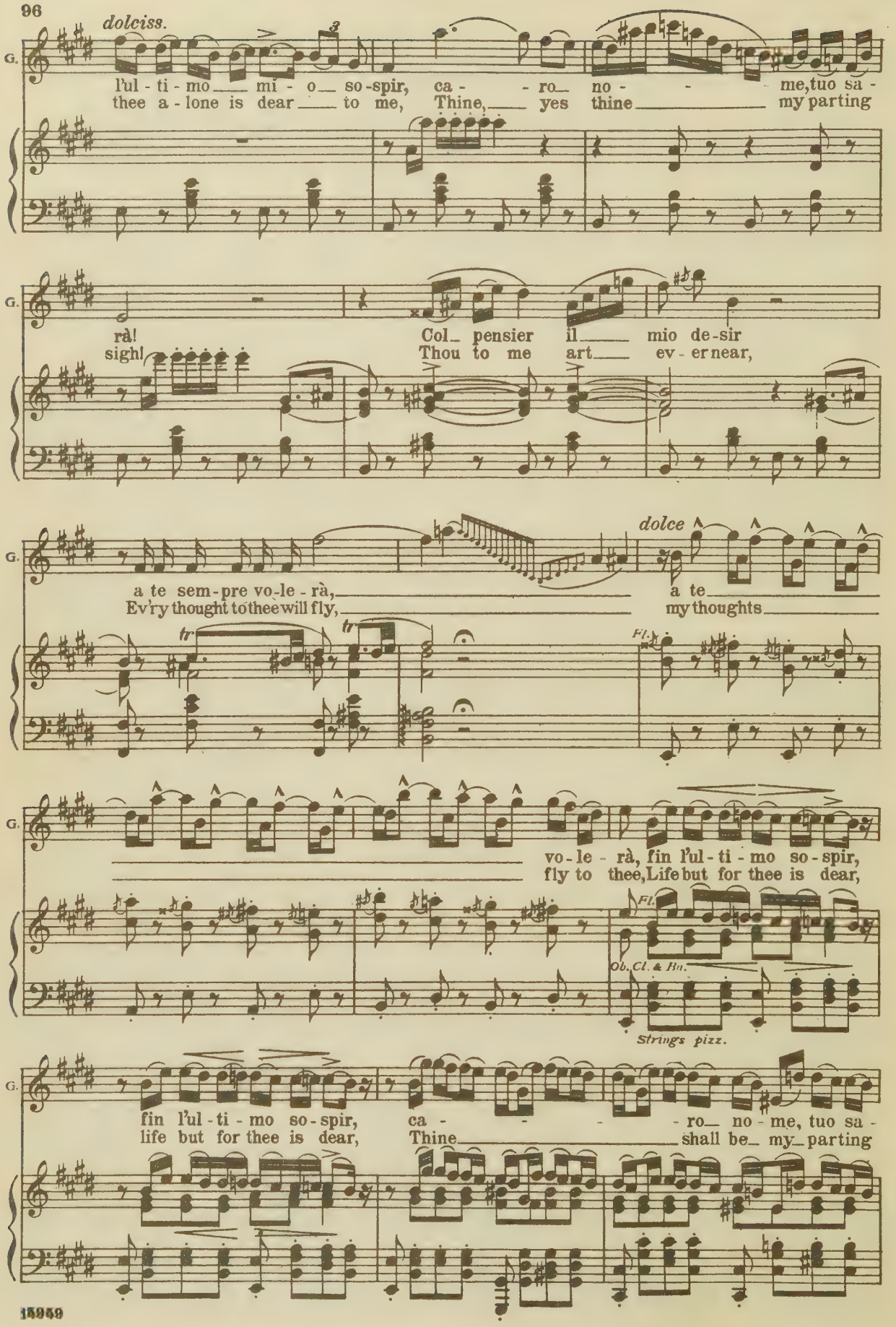

G.
D.
o, me,
ad - di - o, ah leave
ad - di - o, I leave thee,
ad - di - o, ah leave
ad - di - o, I leave thee,
o, me,
ad - di - ah leave
ad - di - o, I leave thee,
ad - di - I leave
o, me,
ad - di - fare - well, my
o, thee,
ad - di - fare - well, my
o! love!
(Exit the Duke through the house, escorted by Giovanna. Gilda remains gazing at the door through which he went.)
o! love!

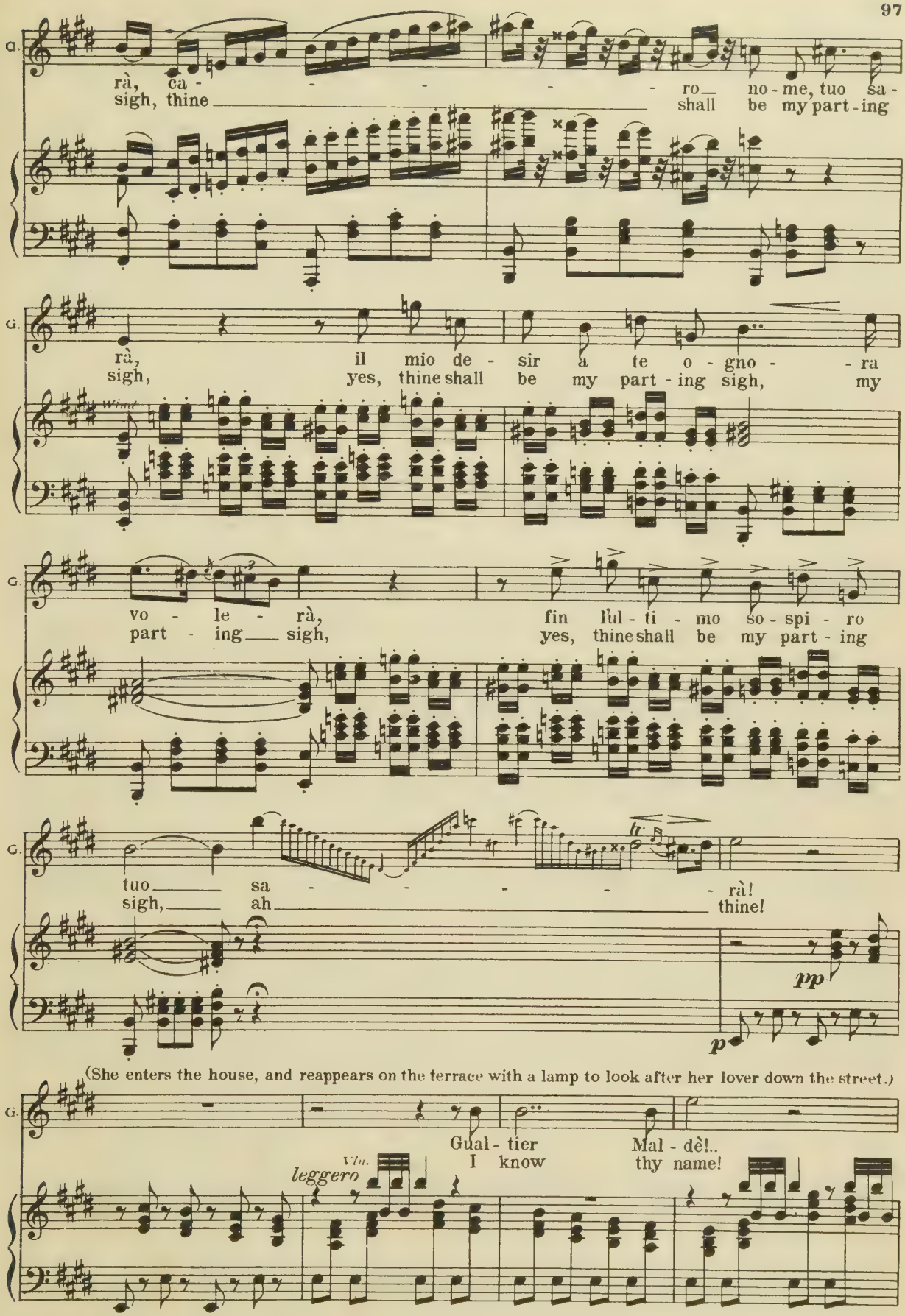
Nº 9."Caro nome che il mio cor.„

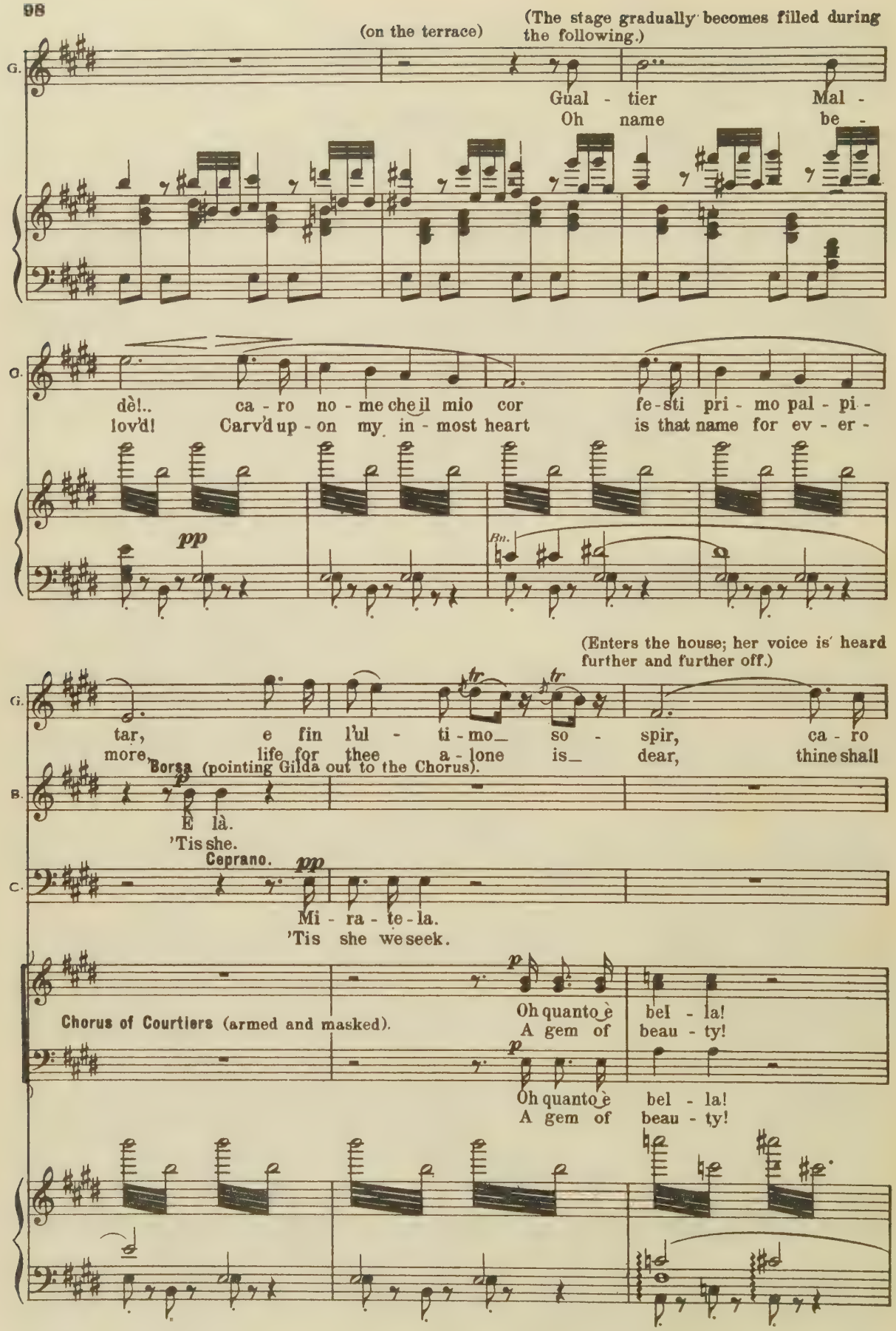
Recitative and Aria.

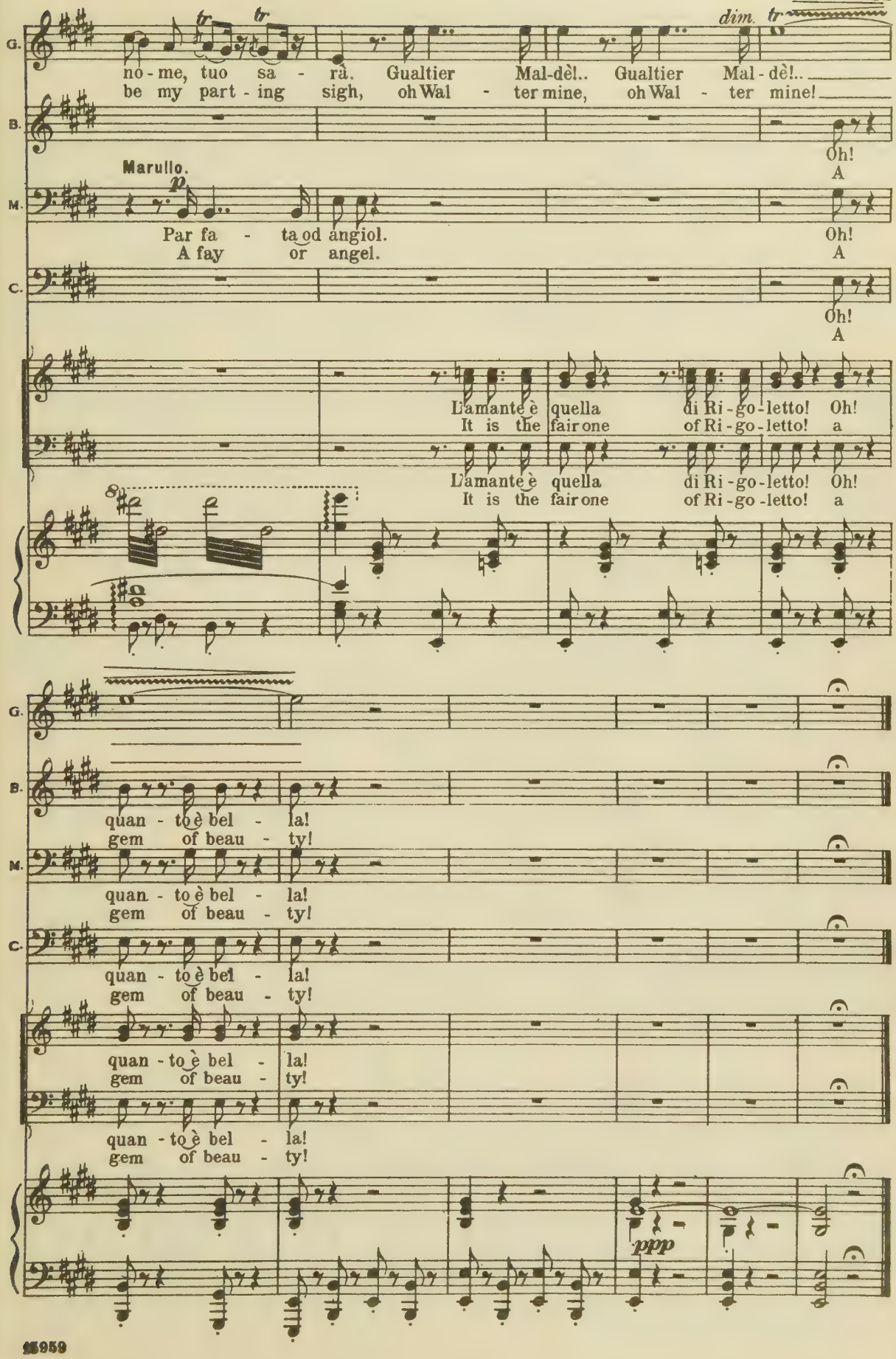



G.
cor fe-sti pri-mo pal-pi-tar, le de-li-zie del-l'a-
heart Is that name for ev-er-more, Ne'er a-gain from thence to
Vln.
p
G.
mor mi dêi sem-pre ram-men-tar! Col pen-sier il mio de-
part, Name of love that I a-dore! Thou to me art ev-er-
Wind
G.
sir a te sem-pre vo-le-rà, e fin l'ul-ti-mo so-
near, Ev-'ry thought to thee will fly, Life for thee a-lone is
Fl.
G.
spir, ca-ro no-me, tuo sa-rà. Col pen-
dear, Thine shall be my part-ing sigh. Thou to
Ob.
G.
sier il mio de-sir a te sem-pre vo-le-rà, e fin
me art ev-er near, Ev'ry thought to thee will fly, Life for


dolciss.
G.
l'ul - ti - mo mi - o so-spir, ca - - ro no - - me, tuo sa -
thee a - lone is dear to me, Thine, yes thine my parting
rà!
sigh!
Col pensier il mio de-sir
Thou to me art ev - er near,
dolce
a te sem-pre vo-le - rà,
Ev'ry thought to thee will fly,
a te
my thoughts
tr
tr
Fl.
vo - le - rà, fin l'ul - ti - mo so - spir,
fly to thee, Life but for thee is dear,
Fl.
Ob. Cl. & Bn.
Strings pizz.
fin l'ul - ti - mo so - spir,
life but for thee is dear,
ca - - - ro no - me, tuo sa -
Thine shall be my parting

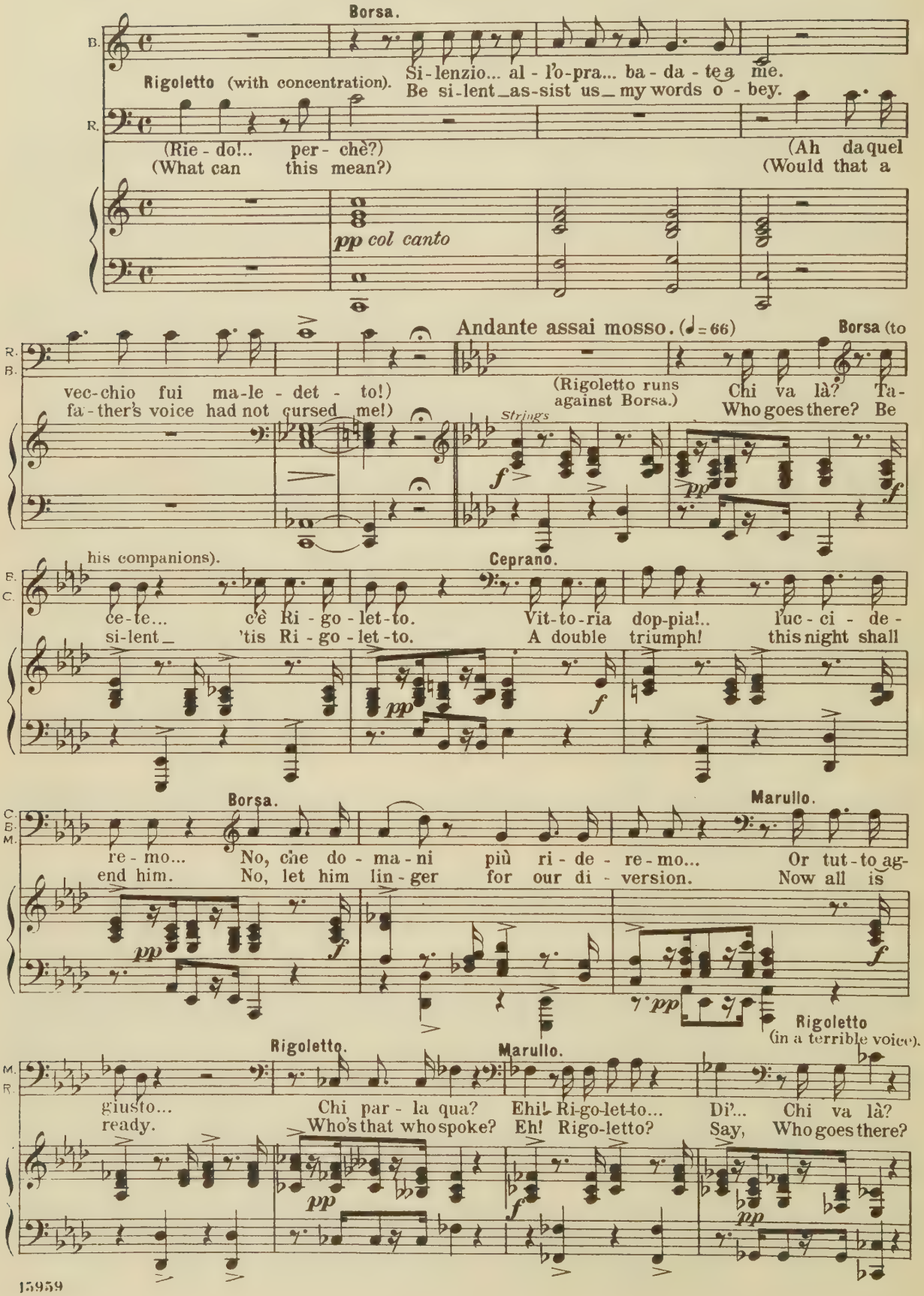

G.
rà, ca - - - - - - ro no - me, tuo sa -
sigh, thine shall be my part - ing
G.
rà, il mio de - sir a te o - gno - - ra
sigh, yes, thine shall be my part - ing sigh, my
G.
vo - le - rà, fin lùl - ti - mo so - spi - ro
part - ing sigh, yes, thine shall be my part - ing
G.
tuo sa - - - - - rà!
sigh, ah thine!
pp
p
(She enters the house, and reappears on the terrace with a lamp to look after her lover down the street.)
G.
Gual - tier Mal - dè!..
I know thy name!
leggero
Vln.

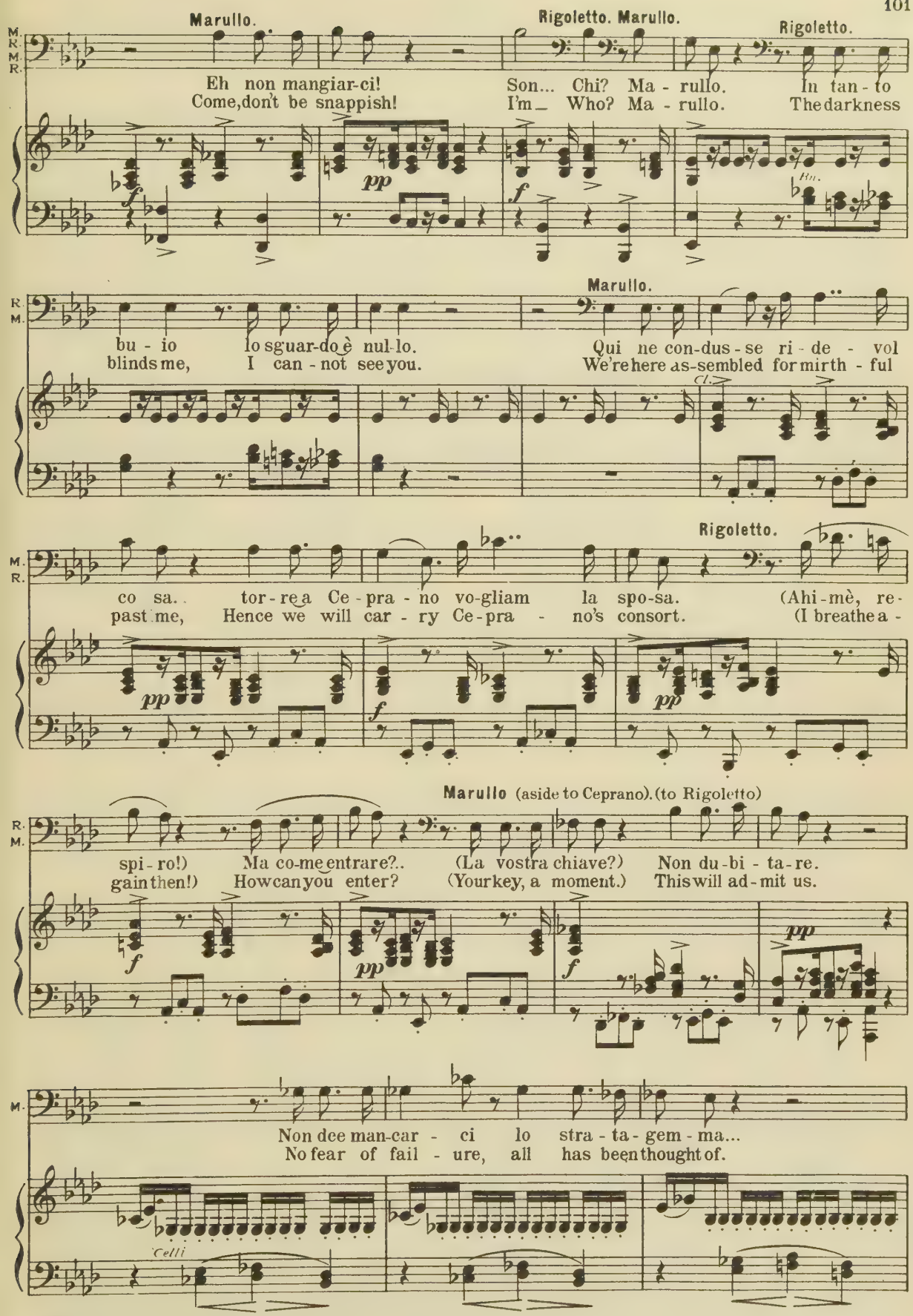

(on the terrace)
(The stage gradually becomes filled during the following.)
G.
Gual - tier Mal -
Oh name be -
dè!.. ca - ro no - me che il mio cor fe - sti pri - mo pal - pi -
lov'd! Carv'd up - on my in - most heart is that name for ev - er -
pp
Bn.
(Enters the house; her voice is heard further and further off.)
tar, e fin l'ul - ti - mo so - spir, ca - ro
more, life for thee a - lone is dear, thine shall
Borsa (pointing Gilda out to the Chorus).
È là.
'Tis she.
Ceprano.
pp
Mi - ra - te - la.
'Tis she we seek.
Chorus of Courtiers (armed and masked).
p
Oh quanto è bel - la!
A gem of beau - ty!
Oh quanto è bel - la!
A gem of beau - ty!

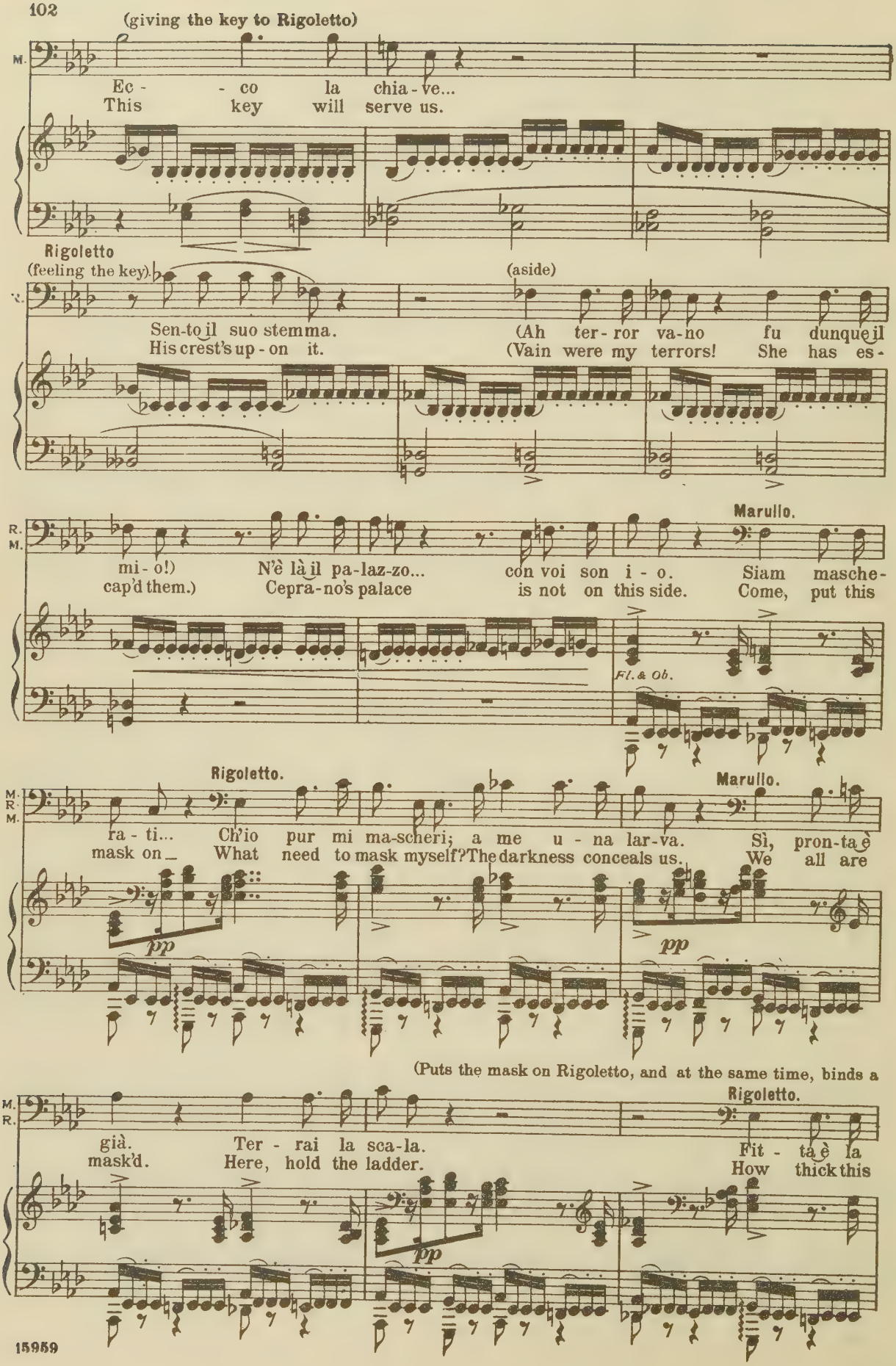

G.
B.
M.
C.
no - me, tuo sa - rà. Gualtier Mal-dè!.. Gualtier Mal - dè!..
be my part - ing sigh, oh Wal - ter mine, oh Wal - ter mine!
dim.
Oh! A
Marullo.
p
Par fa - ta od angiol.
A fay or angel.
Oh! A
L'amante è quella di Ri - go - letto! Oh!
It is the fair one of Ri - go - letto! a
quan - to è bel - la!
gem of beau - ty!
ppp

Nº 10. "Zitti, zitti moviamo a vendetta."

Recitative and Finale I.




Marullo.
Rigoletto. Marullo.
Rigoletto.
Eh non mangiar-ci!
Come, don't be snappish!
Son... Chi? Ma - rullo.
I'm_ Who? Ma - rullo.
In tan - to
The darkness
Marullo.
bu - io lo sguar-do è nul-lo.
blinds me, I can - not see you.
Qui ne con-dus - se ri - de - vol
We're here as-sembled for mirth - ful
Rigoletto.
co sa.. tor - re a Ce - pra - no vo-gliam la spo-sa.
past me, Hence we will car - ry Ce-pra - no's consort.
(Ahi-mè, re-
(I breathe a -
Marullo (aside to Ceprano). (to Rigoletto)
spi - ro!) Ma co-me entrare?.. (La vostra chiave?) Non du-bi - ta-re.
gain then!) How can you enter? (Your key, a moment.) This will ad-mit us.
Non dee man-car - ci lo stra - ta - gem - ma...
No fear of fail - ure, all has been thought of.
Celli


(giving the key to Rigoletto)
M.
Ec - - co la chia - ve...
This key will serve us.
Rigoletto
(feeling the key).
(aside)
Sen-to il suo stemma.
His crest's up - on it.
(Ah ter - ror va-no fu dunque il
(Vain were my terrors! She has es-
R.
M.
Marullo.
mi - o!)
cap'd them.)
N'è là il pa-laz-zo...
Cepra-no's palace
con voi son i - o.
is not on this side.
Siam masche-
Come, put this
Fl. & Ob.
Rigoletto.
Marullo.
M.
R.
M.
ra - ti...
mask on
Ch'io pur mi ma-scheri; a me u - na lar-va.
What need to mask myself? The darkness conceals us.
Sì, pron-ta è
We all are
pp
pp
(Puts the mask on Rigoletto, and at the same time, binds a
Rigoletto.
M.
R.
già.
mask'd.
Ter - rai la sca-la.
Here, hold the ladder.
Fit - ta è la
How thick this
pp

handkerchief over his eyes; then puts him to hold the ladder beneath the terrace.)

R.

te - ne-bra...
dark - ness is

Marullo (to his companions).

M.

La ben - da cie - co e sor - do il
The mask will make him both deaf and

M.

fa.
blind.

allarg. *dim.* *rall.*

Allegro.

(During this Chorus, some ascend to the terrace, break open the door on the first floor, and descend to open for the rest, who enter from the street.)

Borsa. *pp* *sotto voce*

B.

Zit - ti, zit - ti mo-via-mo a ven - det-ta, ne sia
Hush, in si - lence ful-fil we our errand, Be no

Marullo. *pp* *sotto voce*

M.

Zit - ti, zit - ti mo-via-mo a ven - det-ta, ne sia
Hush, in si - lence ful-fil we our errand, Be no

Ceprano. *pp* *sotto voce*

C.

Zit - ti, zit - ti mo-via-mo a ven - det-ta, ne sia
Hush, in si - lence ful-fil we our errand, Be no

Chorus.

pp

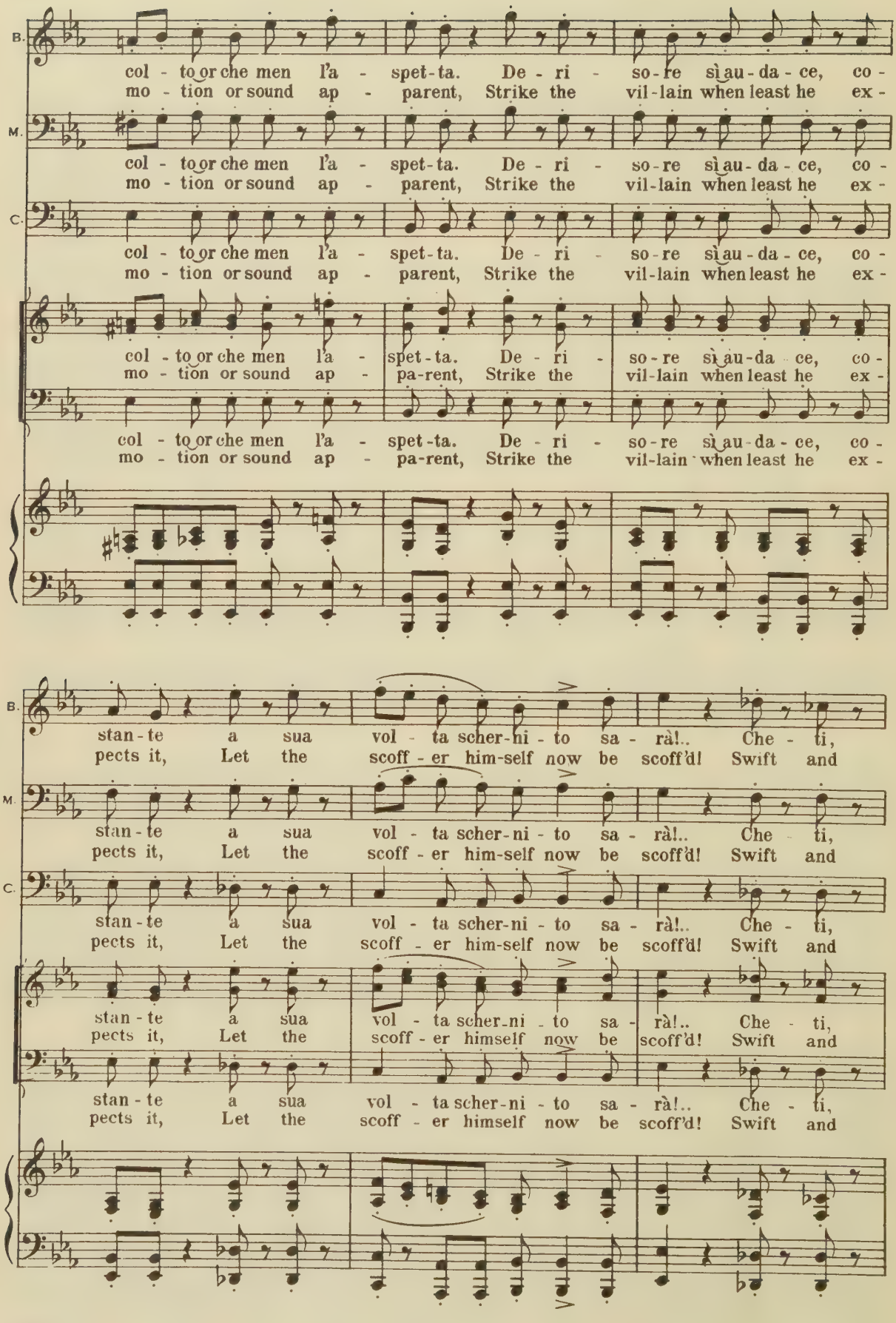
sotto voce Zit - ti, zit - ti mo-via-mo a ven - det-ta, ne sia
Hush, in si - lence ful-fil we our errand, Be no

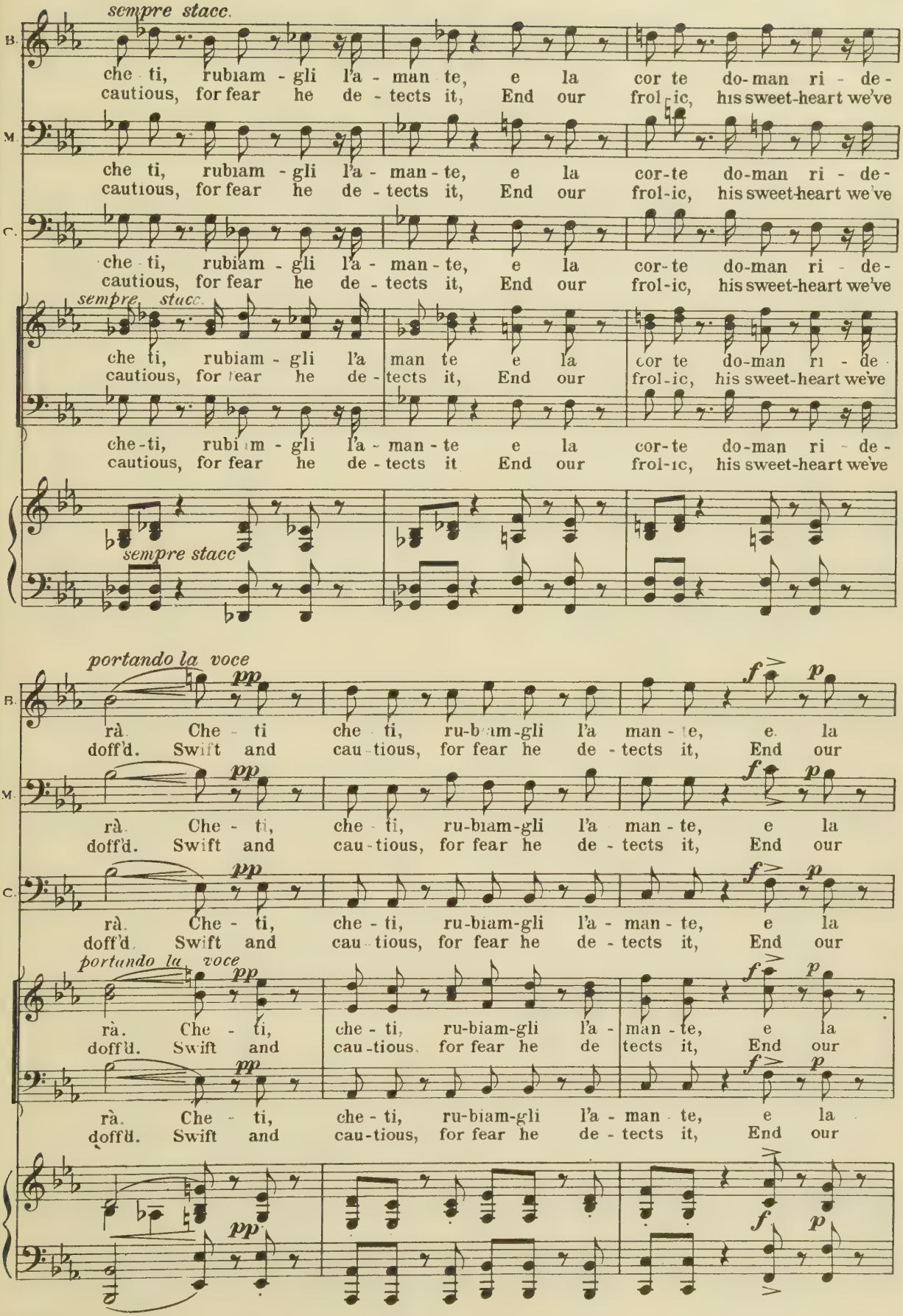
pp

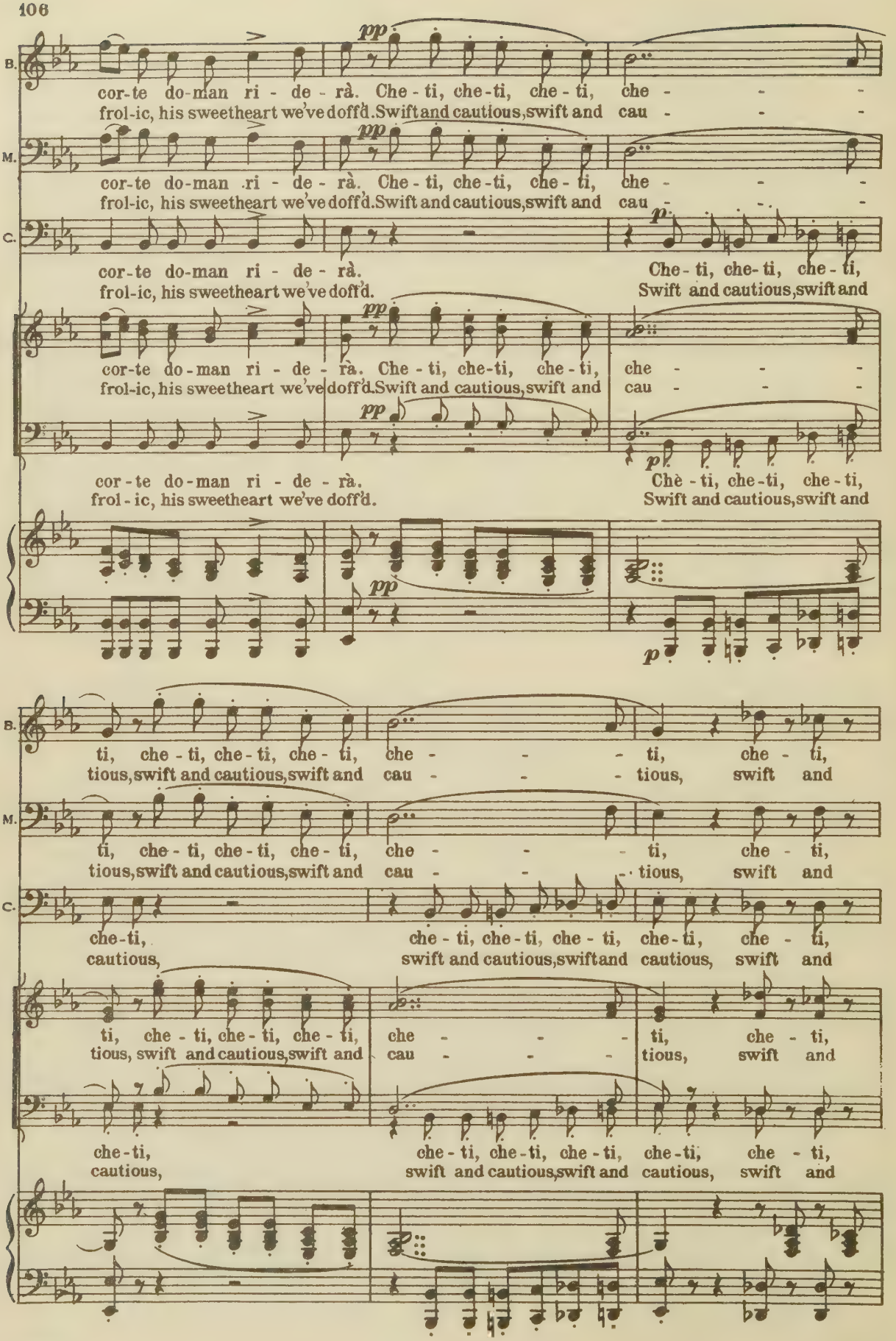
Allegro. (♩= 144)

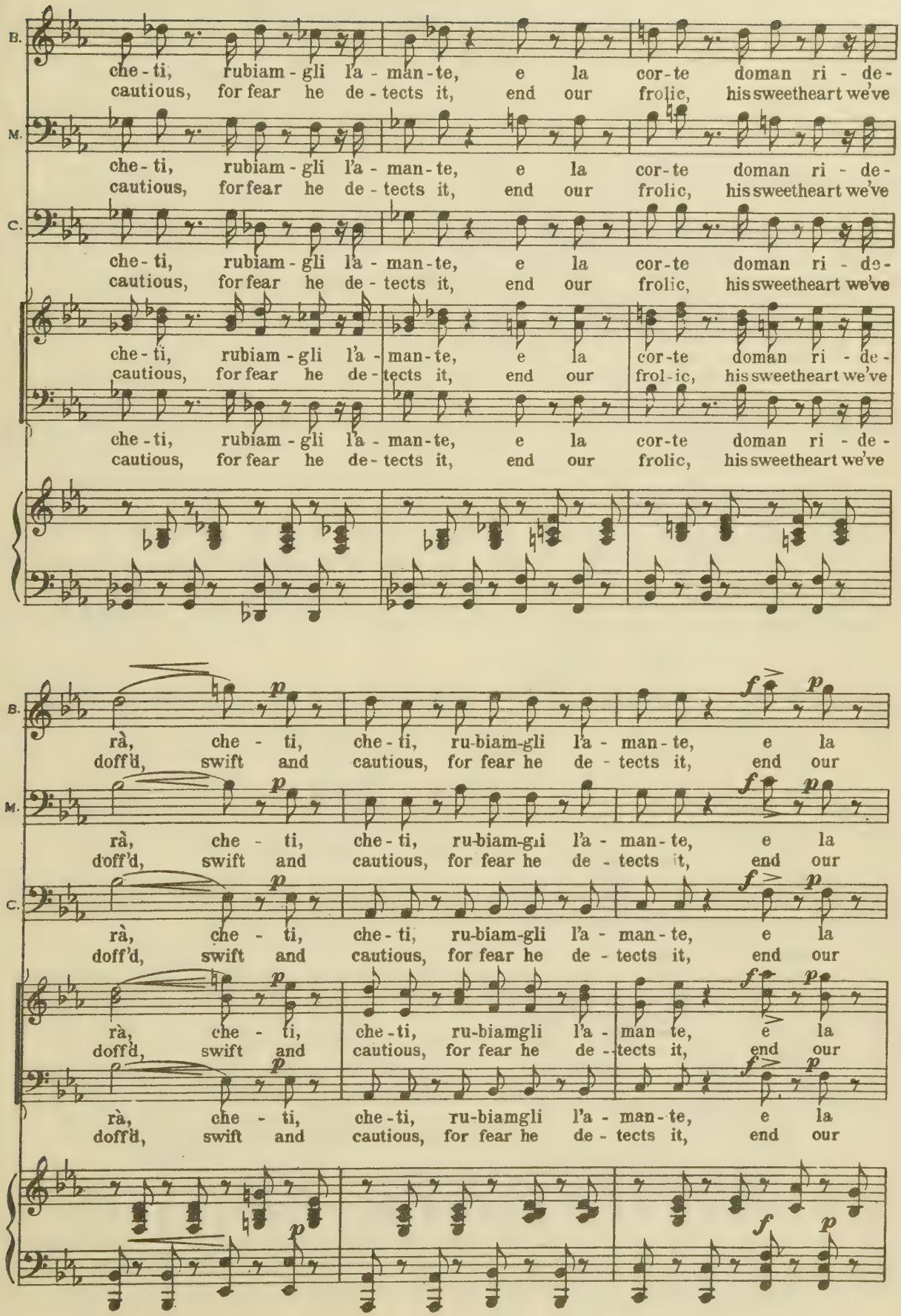
Ob. Hn.

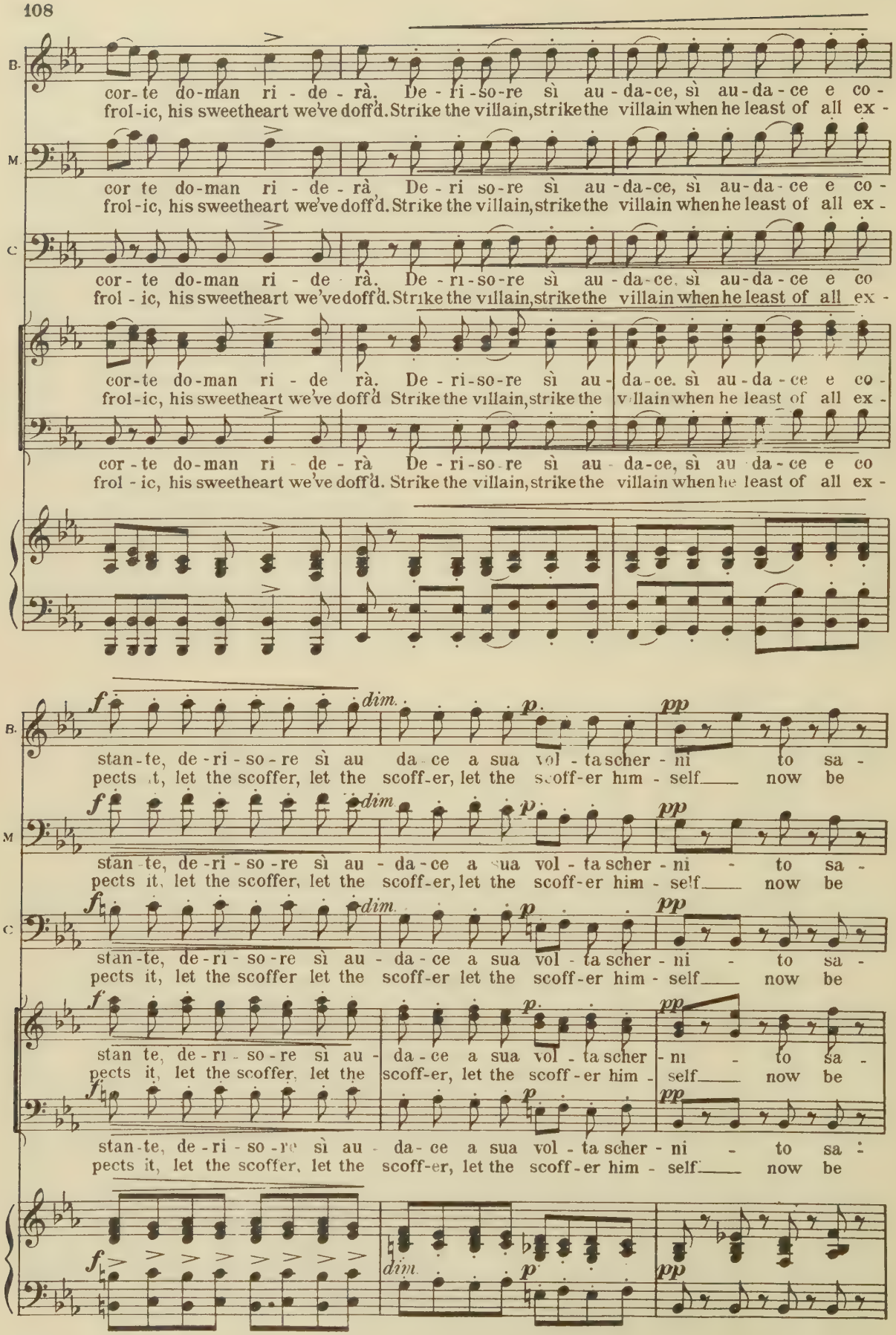
sotto voce *pp*

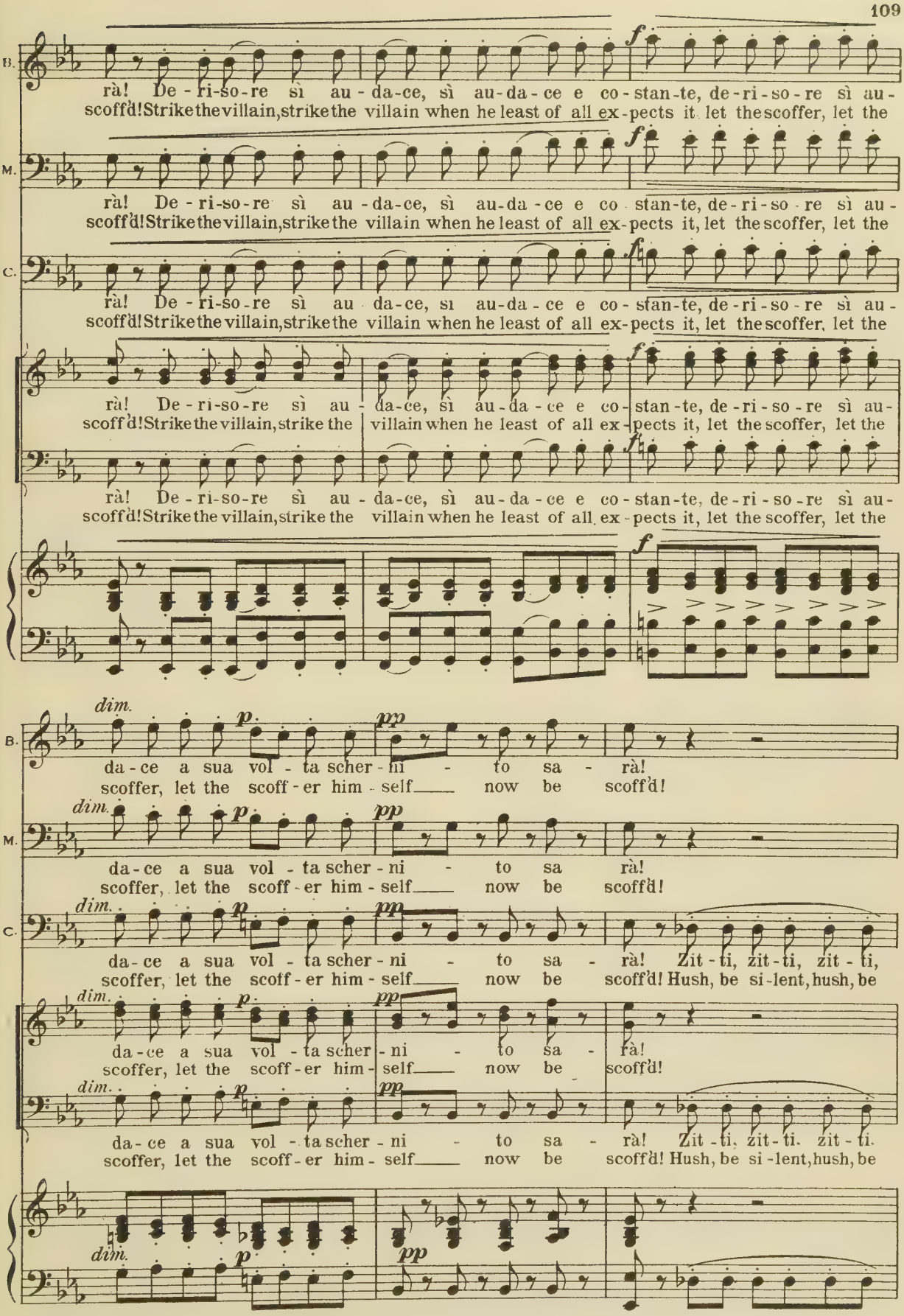

B.
col - to or che men l'a - spet-ta. De - ri - so-re si au-da - ce, co -
mo - tion or sound ap - parent, Strike the vil-lain when least he ex -
M.
col - to or che men l'a - spet-ta. De - ri - so-re si au-da - ce, co -
mo - tion or sound ap - parent, Strike the vil-lain when least he ex -
C.
col - to or che men l'a - spet-ta. De - ri - so-re si au-da - ce, co -
mo - tion or sound ap - parent, Strike the vil-lain when least he ex -
col - to or che men l'a - spet-ta. De - ri - so-re si au-da - ce, co -
mo - tion or sound ap - pa-rent, Strike the vil-lain when least he ex -
col - to or che men l'a - spet-ta. De - ri - so-re si au-da - ce, co -
mo - tion or sound ap - pa-rent, Strike the vil-lain when least he ex -
B.
stan - te a sua vol - ta scher-ni - to sa - rà!.. Che - ti,
pects it, Let the scoff - er him-self now be scoff'd! Swift and
M.
stan - te a sua vol - ta scher-ni - to sa - rà!.. Che - ti,
pects it, Let the scoff - er him-self now be scoff'd! Swift and
C.
stan - te a sua vol - ta scher-ni - to sa - rà!.. Che - ti,
pects it, Let the scoff - er him-self now be scoff'd! Swift and
stan - te a sua vol - ta scher-ni - to sa - rà!.. Che - ti,
pects it, Let the scoff - er himself now be scoff'd! Swift and
stan - te a sua vol - ta scher-ni - to sa - rà!.. Che - ti,
pects it, Let the scoff - er himself now be scoff'd! Swift and

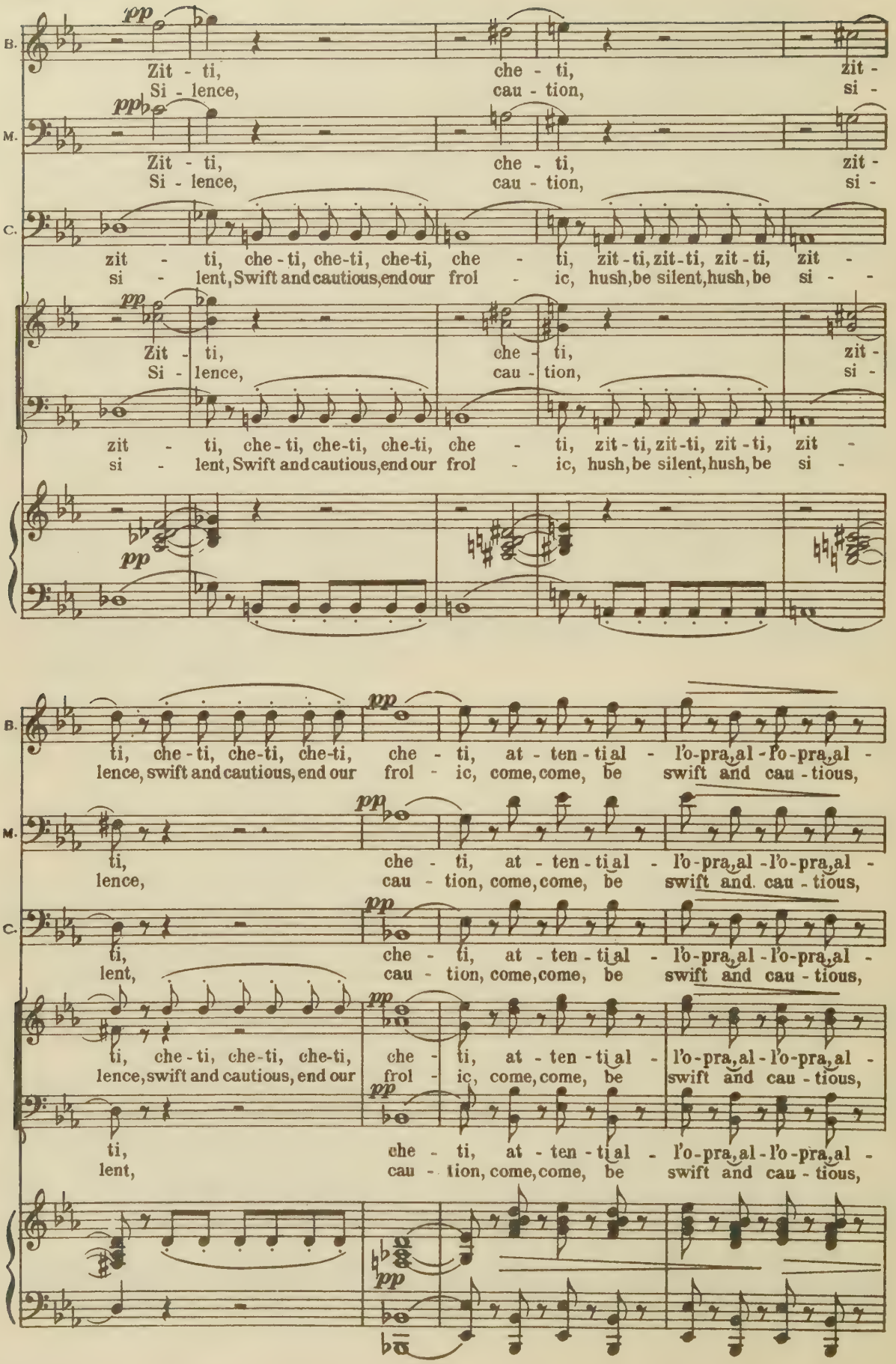

sempre stacc.
che ti, rubiam gli l'a man te, e la cor te do man ri de
cautious, for fear he de tects it, End our frol ic, his sweet-heart we've
che ti, rubiam gli l'a man te, e la cor te do man ri de
cautious, for fear he de tects it, End our frol ic, his sweet-heart we've
che ti, rubiam gli l'a man te, e la cor te do man ri de
cautious, for fear he de tects it, End our frol ic, his sweet-heart we've
sempre stacc.
che ti, rubiam gli l'a man te e la cor te do man ri de
cautious, for fear he de tects it End our frol ic, his sweet-heart we've
sempre stacc
portando la voce
pp
rà. Che ti che ti, ru biam gli l'a man te, e la
doff'd. Swift and cau tious, for fear he de tects it, End our
rà. Che ti, che ti, ru biam gli l'a man te, e la
doff'd. Swift and cau tious, for fear he de tects it, End our
rà. Che ti, che ti, ru biam gli l'a man te, e la
doff'd. Swift and cau tious, for fear he de tects it, End our
portando la voce
rà. Che ti, che ti, ru biam gli l'a man te, e la
doff'd. Swift and cau tious, for fear he de tects it, End our
rà. Che ti, che ti, ru biam gli l'a man te, e la
doff'd. Swift and cau tious, for fear he de tects it, End our
f
p

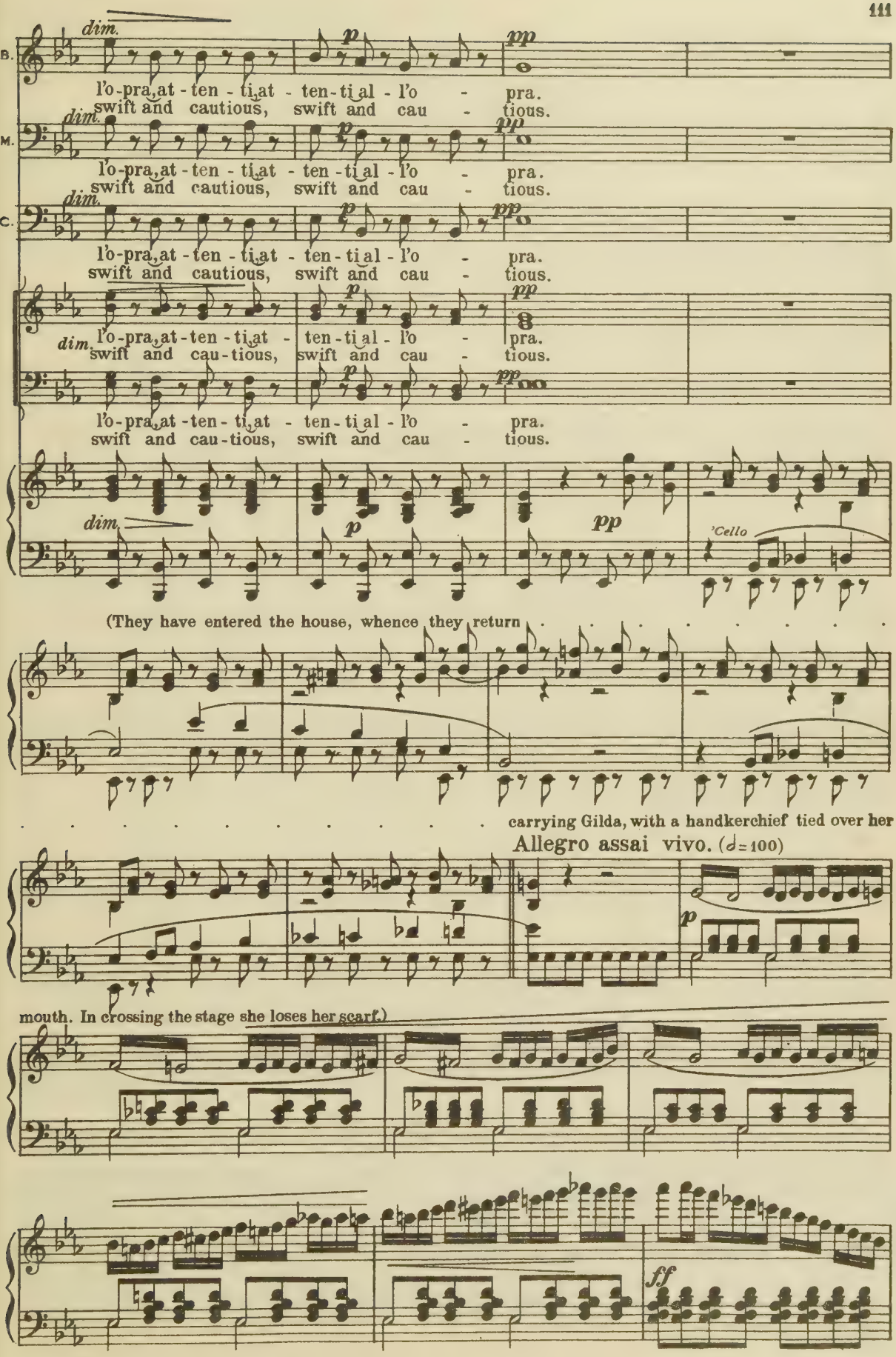

B.
cor-te do-man ri - de - rà. Che - ti, che-ti, che - ti, che - - -
frol-ic, his sweetheart we've doff'd. Swift and cautious, swift and cau - - -
M.
cor-te do-man ri - de - rà. Che - ti, che-ti, che - ti, che - - -
frol-ic, his sweetheart we've doff'd. Swift and cautious, swift and cau - - -
C.
cor-te do-man ri - de - rà.
frol-ic, his sweetheart we've doff'd.
Che - ti, che-ti, che - ti,
Swift and cautious, swift and
cor-te do-man ri - de - rà. Che - ti, che-ti, che - ti, che - - -
frol-ic, his sweetheart we've doff'd. Swift and cautious, swift and cau - - -
cor-te do-man ri - de - rà.
frol-ic, his sweetheart we've doff'd.
Chè - ti, che-ti, che - ti,
Swift and cautious, swift and
B.
ti, che - ti, che - ti, che - ti, che - - - ti, che - ti,
tious, swift and cautious, swift and cau - - - tious, swift and
M.
ti, che - ti, che - ti, che - ti, che - - - ti, che - ti,
tious, swift and cautious, swift and cau - - - tious, swift and
C.
che-ti,
cautious,
che - ti, che - ti, che - ti, che - ti, che - ti,
swift and cautious, swift and cautious, swift and
ti, che - ti, che - ti, che - ti, che - - - ti, che - ti,
tious, swift and cautious, swift and cau - - - tious, swift and
che-ti,
cautious,
che - ti, che - ti, che - ti, che - ti, che - ti,
swift and cautious, swift and cautious, swift and

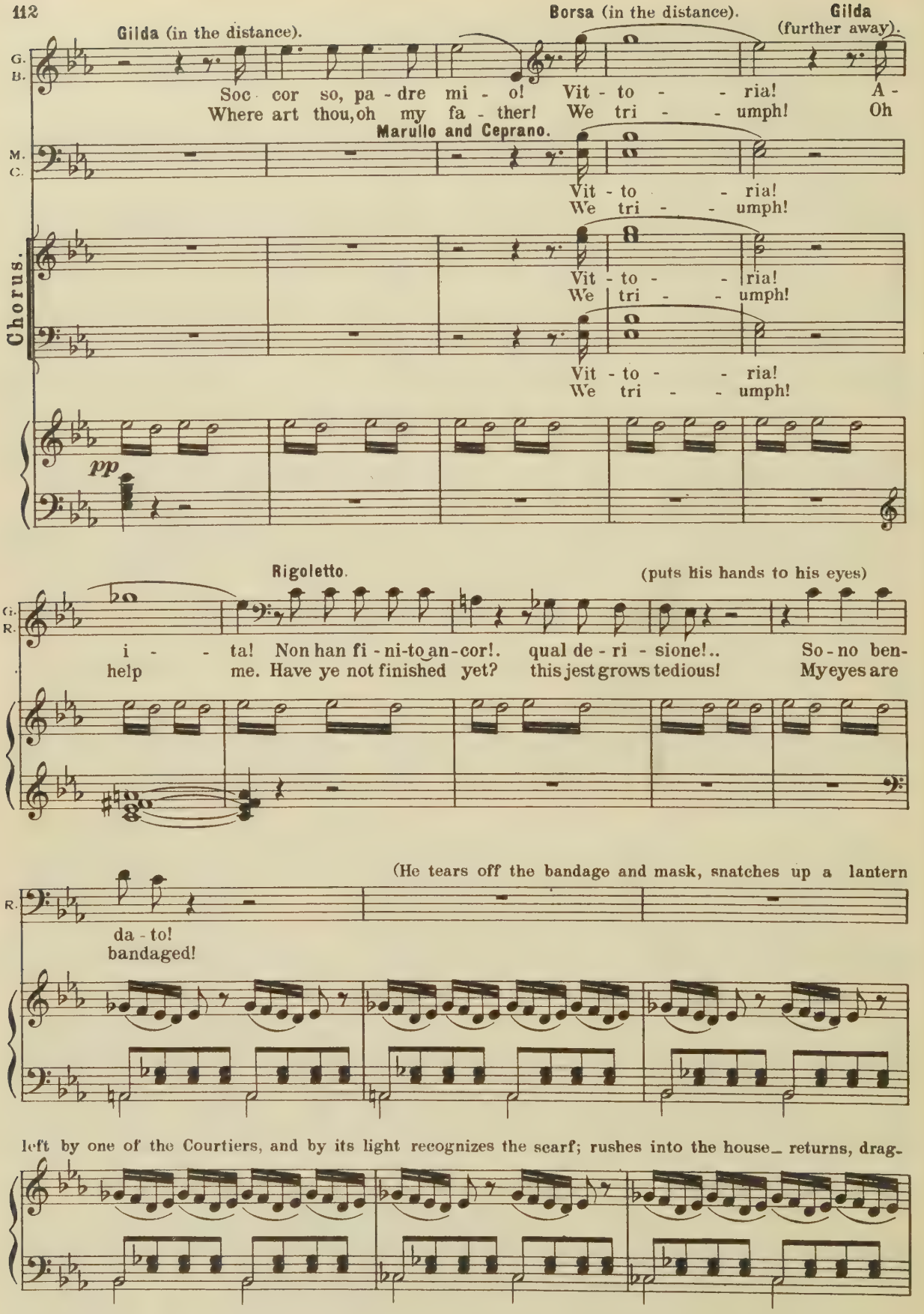

B.
che-ti, rubiam-gli l'a-man-te, e la cor-te doman ri-de-
cautious, for fear he de-tects it, end our frolic, his sweetheart we've
M.
che-ti, rubiam-gli l'a-man-te, e la cor-te doman ri-de-
cautious, for fear he de-tects it, end our frolic, his sweetheart we've
C.
che-ti, rubiam-gli l'a-man-te, e la cor-te doman ri-de-
cautious, for fear he de-tects it, end our frolic, his sweetheart we've
che-ti, rubiam-gli l'a-man-te, e la cor-te doman ri-de-
cautious, for fear he de-tects it, end our frol-ic, his sweetheart we've
che-ti, rubiam-gli l'a-man-te, e la cor-te doman ri-de-
cautious, for fear he de-tects it, end our frolic, his sweetheart we've
B.
p
rà, che-ti, che-ti, ru-biam-gli l'a-man-te, e la
doff'd, swift and cautious, for fear he de-tects it, end our
f p
M.
p
rà, che-ti, che-ti, ru-biam-gli l'a-man-te, e la
doff'd, swift and cautious, for fear he de-tects it, end our
f p
C.
p
rà, che-ti, che-ti, ru-biam-gli l'a-man-te, e la
doff'd, swift and cautious, for fear he de-tects it, end our
f p
rà, che-ti, che-ti, ru-biamgli l'a-man te, e la
doff'd, swift and cautious, for fear he de-tects it, end our
f p
rà, che-ti, che-ti, ru-biamgli l'a-man-te, e la
doff'd, swift and cautious, for fear he de-tects it, end our
f p


B.
cor-te do-man ri-de-rà. De-ri-so-re sì au-da-ce, sì au-da-ce e co-
frol-ic, his sweetheart we've doff'd. Strike the villain, strike the villain when he least of all ex-
M.
cor te do-man ri-de-rà. De-ri so-re sì au-da-ce, sì au-da-ce e co-
frol-ic, his sweetheart we've doff'd. Strike the villain, strike the villain when he least of all ex-
C.
cor-te do-man ri-de-rà. De-ri-so-re sì au-da-ce, sì au-da-ce e co
frol-ic, his sweetheart we've doff'd. Strike the villain, strike the villain when he least of all ex-
cor-te do-man ri-de rà. De-ri-so-re sì au-da-ce, sì au-da-ce e co-
frol-ic, his sweetheart we've doff'd Strike the villain, strike the villain when he least of all ex-
cor-te do-man ri-de-rà De-ri-so-re sì au-da-ce, sì au da-ce e co
frol-ic, his sweetheart we've doff'd. Strike the villain, strike the villain when he least of all ex-
f dim. p pp
B.
stan-te, de-ri-so-re sì au da-ce a sua vol-ta scher-ni to sa-
pects it, let the scoffer, let the scoff-er, let the scoff-er him-self now be
f dim. p pp
M
stan-te, de-ri-so-re sì au-da-ce a sua vol-ta scher-ni - to sa-
pects it, let the scoffer, let the scoff-er, let the scoff-er him-self now be
f dim. p pp
C
stan-te, de-ri-so-re sì au-da-ce a sua vol-ta scher-ni - to sa-
pects it, let the scoffer let the scoff-er let the scoff-er him-self now be
f p pp
stan te, de-ri-so-re sì au-da-ce a sua vol-ta scher-ni - to sa-
pects it, let the scoffer, let the scoff-er, let the scoff-er him-self now be
f p pp
stan-te, de-ri-so-re sì au-da-ce a sua vol-ta scher-ni - to sa-
pects it, let the scoffer, let the scoff-er, let the scoff-er him-self now be
f dim. p pp


B.
M.
C.
rà! De - ri-so-re sì au - da-ce, sì au-da - ce e co - stan-te, de-ri-so-re sì au-
scoff'd! Strike the villain, strike the villain when he least of all ex-pects it, let the scoffer, let the
rà! De - ri-so-re sì au - da-ce, sì au-da - ce e co - stan-te, de-ri-so-re sì au-
scoff'd! Strike the villain, strike the villain when he least of all ex-pects it, let the scoffer, let the
rà! De - ri-so-re sì au - da-ce, sì au-da - ce e co-stan-te, de-ri-so-re sì au-
scoff'd! Strike the villain, strike the villain when he least of all ex-pects it, let the scoffer, let the
rà! De - ri-so-re sì au - da-ce, sì au-da - ce e co-stan-te, de-ri-so-re sì au-
scoff'd! Strike the villain, strike the villain when he least of all ex-pects it, let the scoffer, let the
dim.
da-ce a sua vol - ta scher - ni - to sa - rà!
scoffer, let the scoff - er him - self now be scoff'd!
da-ce a sua vol - ta scher - ni - to sa rà!
scoffer, let the scoff - er him - self now be scoff'd!
da-ce a sua vol - ta scher - ni - to sa - rà! Zit - ti, zit - ti, zit - ti,
scoffer, let the scoff - er him - self now be scoff'd! Hush, be si-lent, hush, be
da-ce a sua vol - ta scher - ni - to sa - rà!
scoffer, let the scoff - er him - self now be scoff'd!
da-ce a sua vol - ta scher - ni - to sa - rà! Zit - ti, zit - ti. zit - ti.
scoffer, let the scoff - er him - self now be scoff'd! Hush, be si-lent, hush, be


B.
M.
C.
pp
Zit - ti, che - ti, zit -
Si - lence, cau - tion, si -
zit - ti, che-ti, che-ti, che-ti, che - ti, zit-ti, zit-ti, zit-ti, zit -
si - lent, Swift and cautious, end our frol - ic, hush, be silent, hush, be si -
ti, che-ti, che-ti, che-ti, che - ti, at - ten - ti al - l'o-pra, al - l'o-pra, al -
lence, swift and cautious, end our frol - ic, come, come, be swift and cau - tious,
ti, che - ti, at - ten - ti al - l'o-pra, al - l'o-pra, al -
lence, cau - tion, come, come, be swift and cau - tious,
ti, che - ti, at - ten - ti al - l'o-pra, al - l'o-pra, al -
lent, cau - tion, come, come, be swift and cau - tious,
ti, che-ti, che-ti, che-ti, che - ti, at - ten - ti al - l'o-pra, al - l'o-pra, al -
lence, swift and cautious, end our frol - ic, come, come, be swift and cau - tious,
ti, che - ti, at - ten - ti al - l'o-pra, al - l'o-pra, al -
lent, cau - tion, come, come, be swift and cau - tious,


B.
M.
C.
dim.
p
pp
l'o-pra, at-ten-ti, at - ten-ti, al - l'o - pra.
swift and cautious, swift and cau - tious.
dim
l'o-pra, at-ten-ti, at - ten-ti, al - l'o - pra.
swift and cau-tious, swift and cau - tious.
'Cello
(They have entered the house, whence they return
carrying Gilda, with a handkerchief tied over her
Allegro assai vivo. (♩=100)
mouth. In crossing the stage she loses her scarf.)
ff


Gilda (in the distance).
Soc cor so, pa - dre mi - o!
Where art thou, oh my fa - ther!
Borsa (in the distance).
Vit - to - - ria!
We tri - - umph!
Gilda (further away).
A -
Oh
Marullo and Ceprano.
Vit - to - ria!
We tri - - umph!
Chorus.
Vit - to - - ria!
We tri - - umph!
Vit - to - - ria!
We tri - - umph!
pp
Rigoletto.
(puts his hands to his eyes)
i - - ta! Non han fi - ni-to an-cor!. qual de - ri - sione!..
help me. Have ye not finished yet? this jest grows tedious!
So - no ben-
My eyes are
(He tears off the bandage and mask, snatches up a lantern
da - to!
bandaged!
left by one of the Courtiers, and by its light recognizes the scarf; rushes into the house_ returns, drag-

ging forth Giovanna, at whom he stares in bewilderment;

cresc. sempre

he tears his hair, tries to cry out, and cannot;

after many efforts he exclaims:

Rigoletto.

R.

Ah! ah! ah! la ma - le - di -
Ah! ah! ah! 'twas a fa - ther

ff *pp*

R

(faints)

zio - - - - - - - - ne!
cursed me!

ff

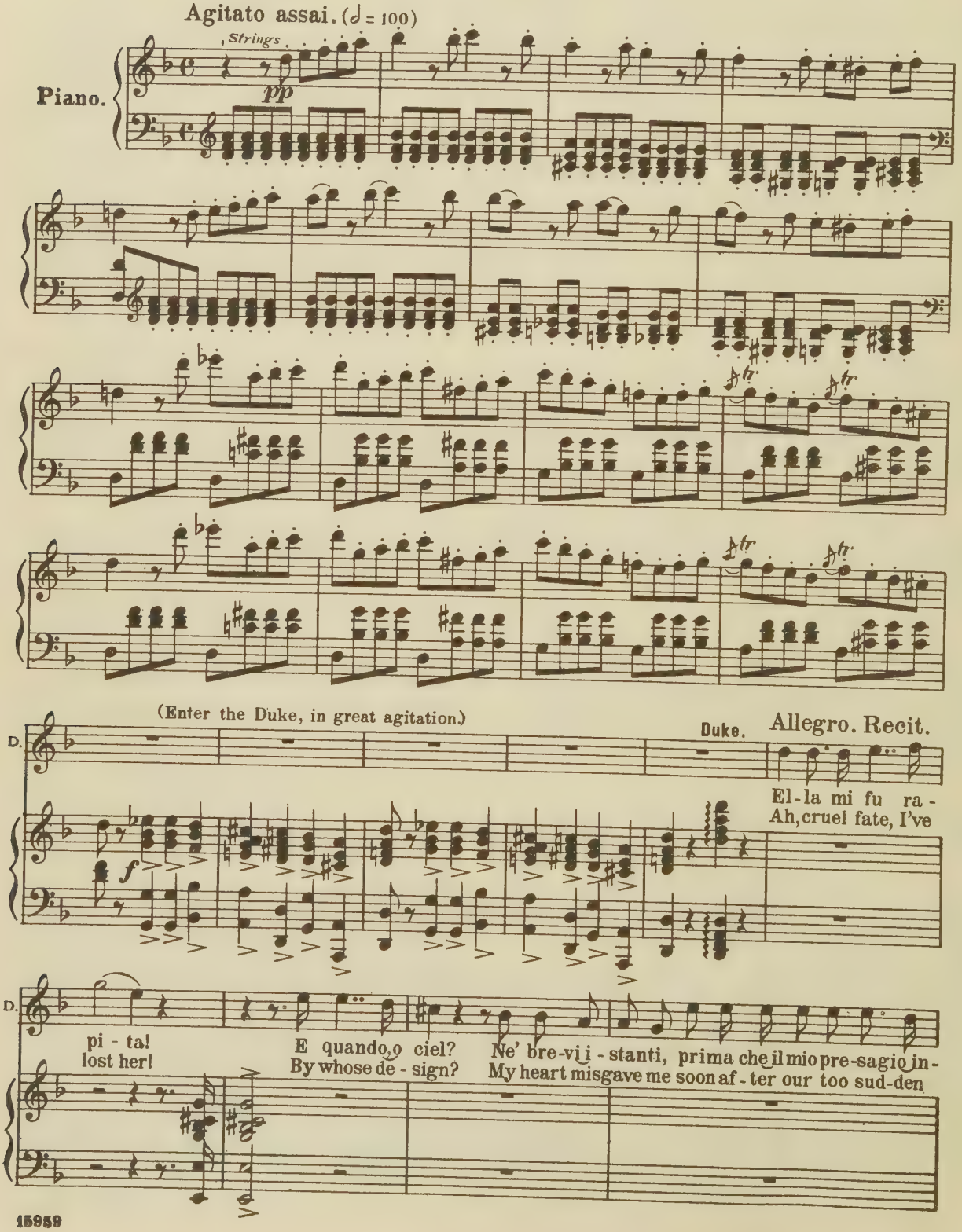
End of Act I.

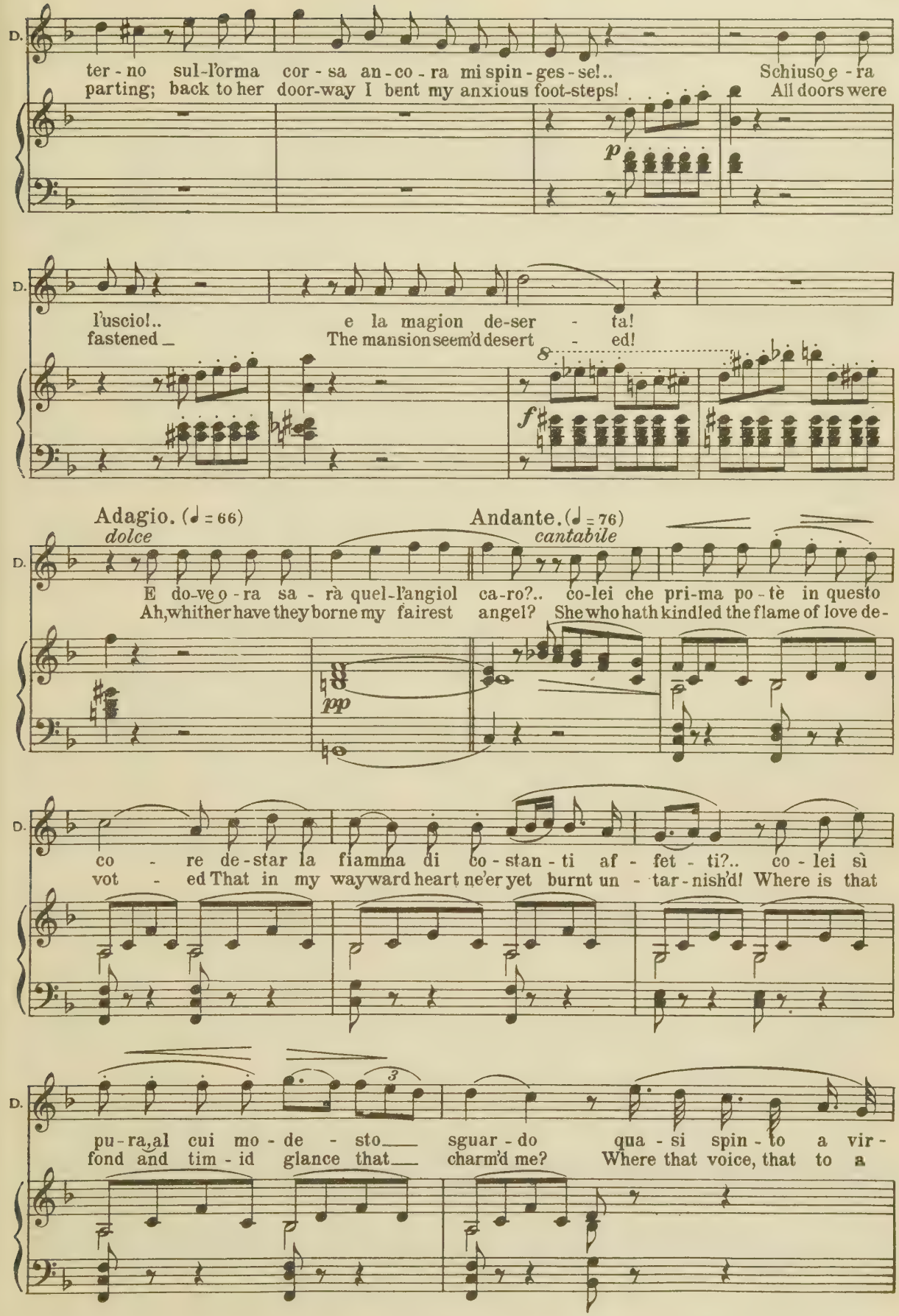
Act II.

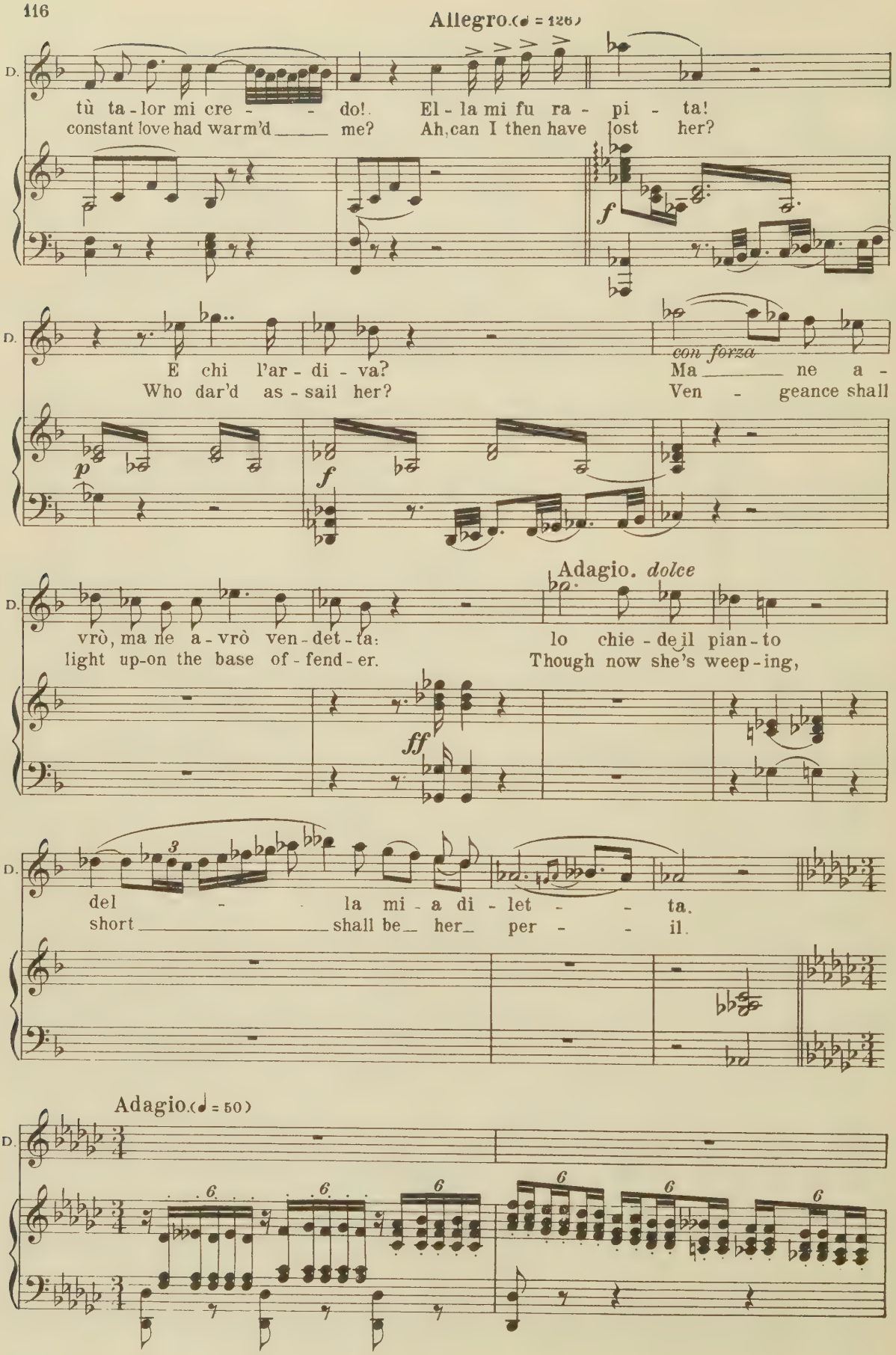
An anti-chamber in the ducal palace; two side-doors, and large folding doors at the back, which are shut. On each side of the folding doors hangs a large portrait; on the left, that of the Duke, on the right, that of his Duchess. There is an armchair beside a table covered with velvet, and other furniture.

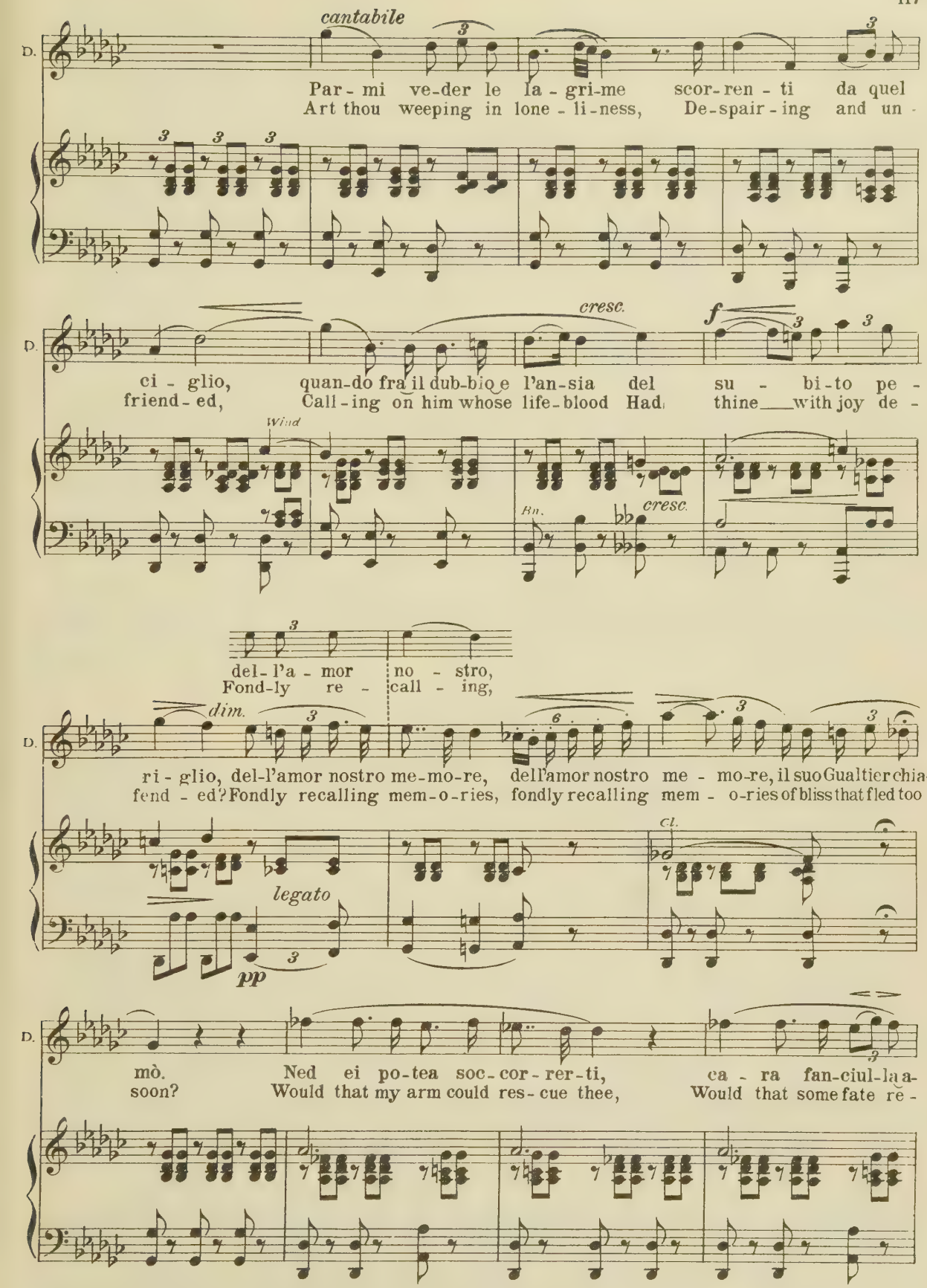
No 11. "Parmi veder le lagrime."

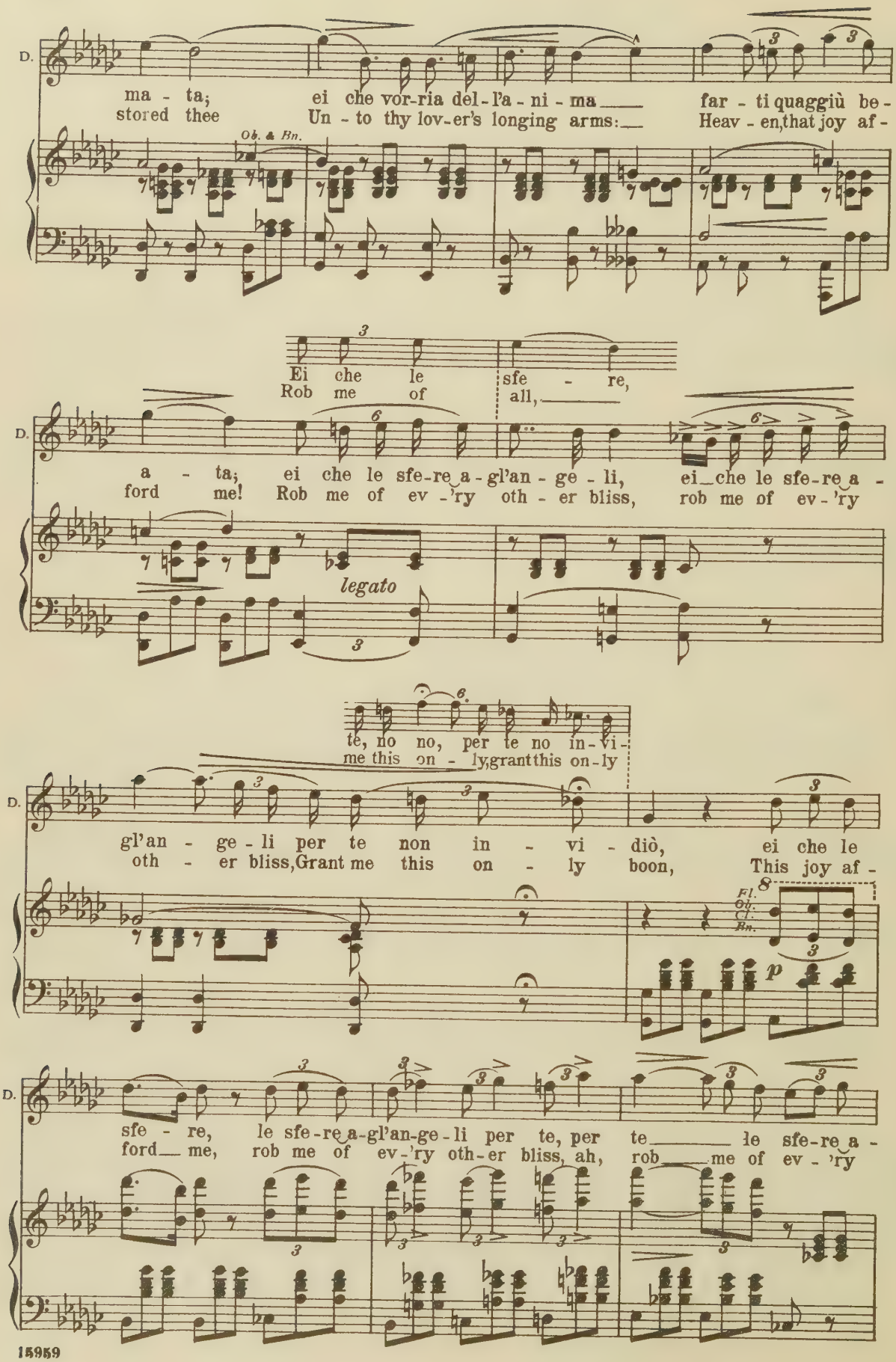
Recitative and Aria.




D.
ter - no sul-l'orma cor - sa an - co - ra mi spin - ges - se!..
parting; back to her door-way I bent my anxious foot-steps!
Schiuso e - ra
All doors were
p
D.
l'uscio!..
fastened
e la magion de-ser - ta!
The mansion seem'd desert - ed!
8
f
Adagio. (♩ = 66)
dolce
Andante. (♩ = 76)
cantabile
D.
E do-ve o - ra sa - rà quel-l'angiol ca-ro?.. co-lei che pri-ma po - tè in questo
Ah, whither have they borne my fairest angel? She who hath kindled the flame of love de-
pp
D.
co - re de-star la fiamma di co-stan - ti af - fet - ti?.. co - lei sì
vot - ed That in my wayward heart ne'er yet burnt un - tar-nish'd! Where is that
D.
3
pu-ra, al cui mo - de - sto sguar - do qua - si spin - to a vir -
fond and tim - id glance that charm'd me? Where that voice, that to a


Allegro. (♩ = 126)
D.
tù ta - lor mi cre - - - do! El - la mi fu ra - pi - ta!
constant love had warm'd me? Ah, can I then have lost her?
f
E chi l'ar - di - va? Ma ne a -
Who dar'd as - sail her? Ven - geance shall
con forza
p
f
Adagio. dolce
vrò, ma ne a - vrò ven - det - ta: lo chie - de il pian - to
light up-on the base of - fend - er. Though now she's weep - ing,
ff
del - la mi - a di - let - - ta.
short shall be her per - - il.
Adagio. (♩ = 50)
6


cantabile
D.
Par - mi ve-der le la - gri-me scor-ren - ti da quel
Art thou weeping in lone - li-ness, De-spair - ing and un -
cresc.
f
ci - glio, quan-do fra il dub-bio e l'an-sia del su - bi-to pe -
friend - ed, Call - ing on him whose life-blood Had thine with joy de -
Wind
Bn.
cresc.
del-l'a - mor no - stro,
Fond-ly re - call - ing,
dim.
ri - glio, del-l'amor nostro me-mo-re, dell'amor nostro me - mo-re, il suo Gualtier chia-
fend - ed? Fondly recalling mem-o-ries, fondly recalling mem - o-ries of bliss that fled too
legato
pp
Cl.
mò. Ned ei po-tea soc-cor-rer-ti, ca - ra fan-ciul-la a-
soon? Would that my arm could res-cue thee, Would that some fate re -


D.
ma - ta; ei che vor-ria del-l'a - ni - ma far - ti quaggiù be -
stored thee Un - to thy lov-er's longing arms: Heav - en, that joy af -
Ob. & Bn.
Ei che le sfe - re,
Rob me of all,
a - ta; ei che le sfe-re a-gl'an - ge - li, ei che le sfe-re a -
ford me! Rob me of ev - 'ry oth - er bliss, rob me of ev - 'ry
legato
te, no no, per te no in-vi-
me this on - ly, grant this on-ly
gl'an - ge - li per te non in - vi - diò, ei che le
oth - er bliss, Grant me this on - ly boon, This joy af -
Fl.
Ob.
Cl.
Bn.
p
sfe - re, le sfe-re a-gl'an-ge-li per te, per te le sfe-re a -
ford me, rob me of ev - 'ry oth-er bliss, ah, rob me of ev - 'ry

D. gl'an-ge-li, per te non in-vi-diò, non in-vi-
oth-er bliss, but grant this on-ly boon, grant me this

ten.

Allegro vivo. (♩ = 96)

D. diò!
boon!

ff pp

D. Duke.

M. Marullo. (enters in haste with the Courtiers)

ff Du-ca,
Guess our

Chorus. Borsa. (with Tenor I.)

ff Du-ca,
Guess our

Ceprano. (with Bass II.)

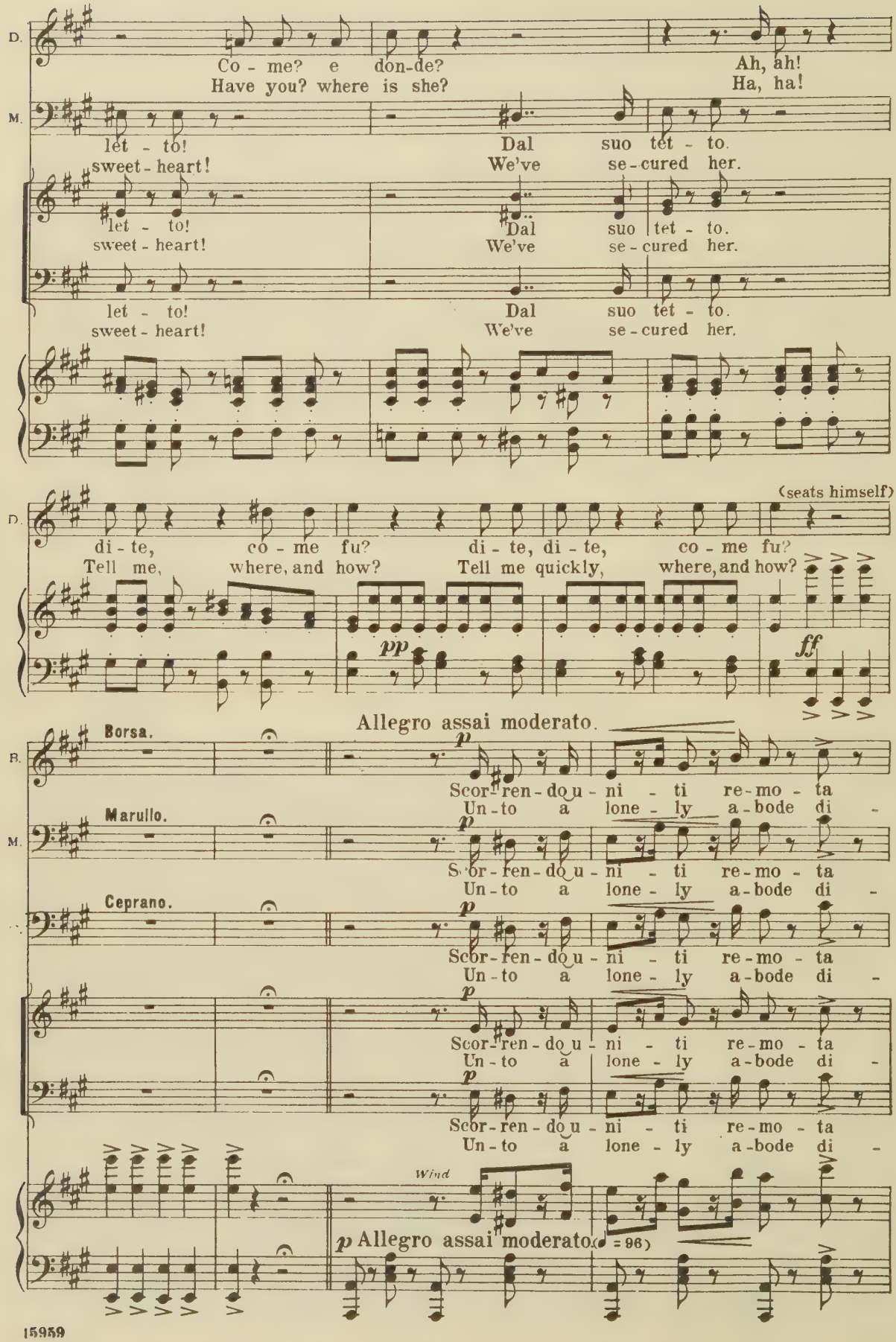
ff Du-ca,
Guess our

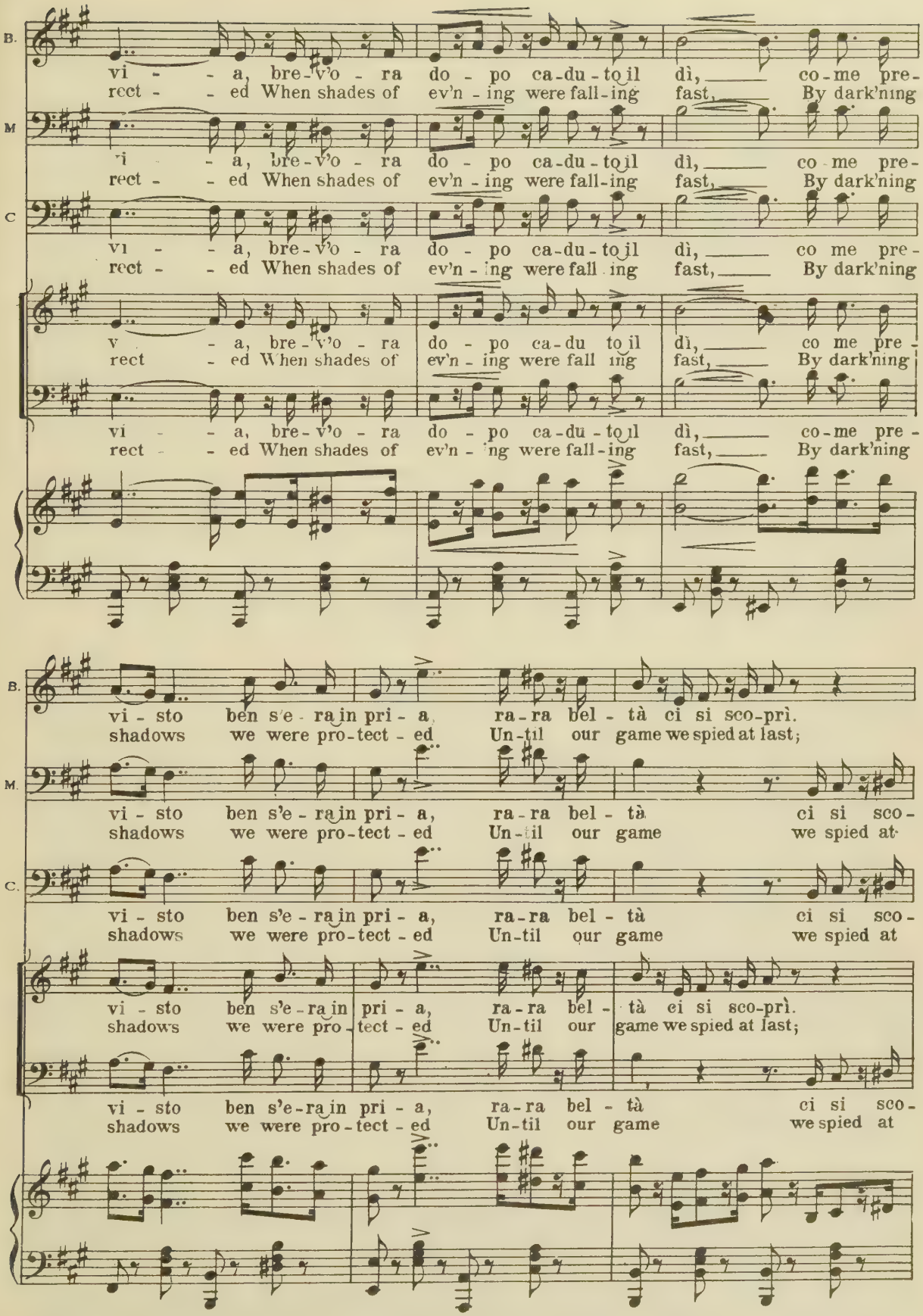
D. Eb-ben?
What news?

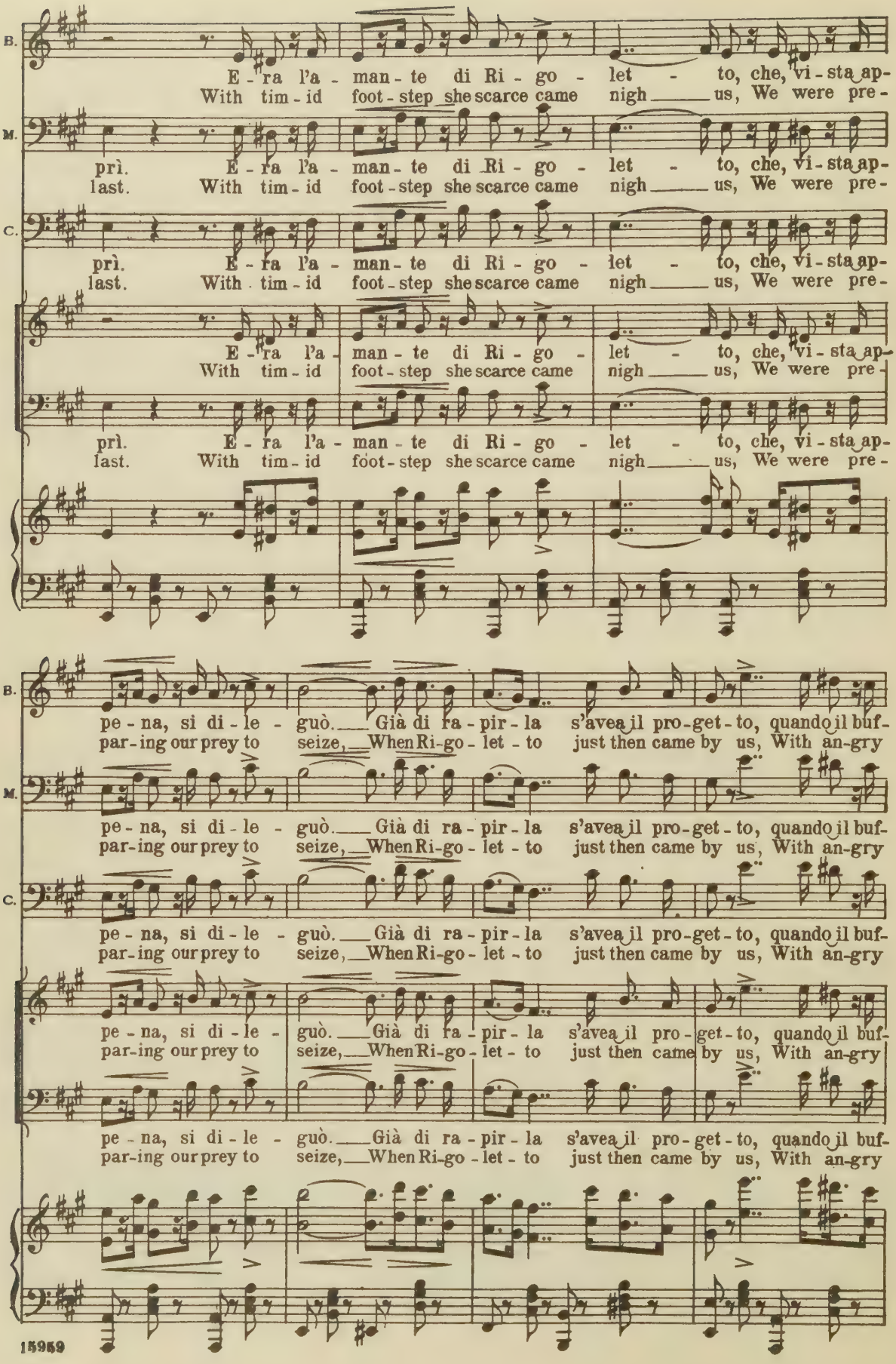
M. du-ca! L'a-man-te fu ra-pi-ta a Ri-go-
ti-dings! Our lord and Duke, we've cap-tured the jest-er's

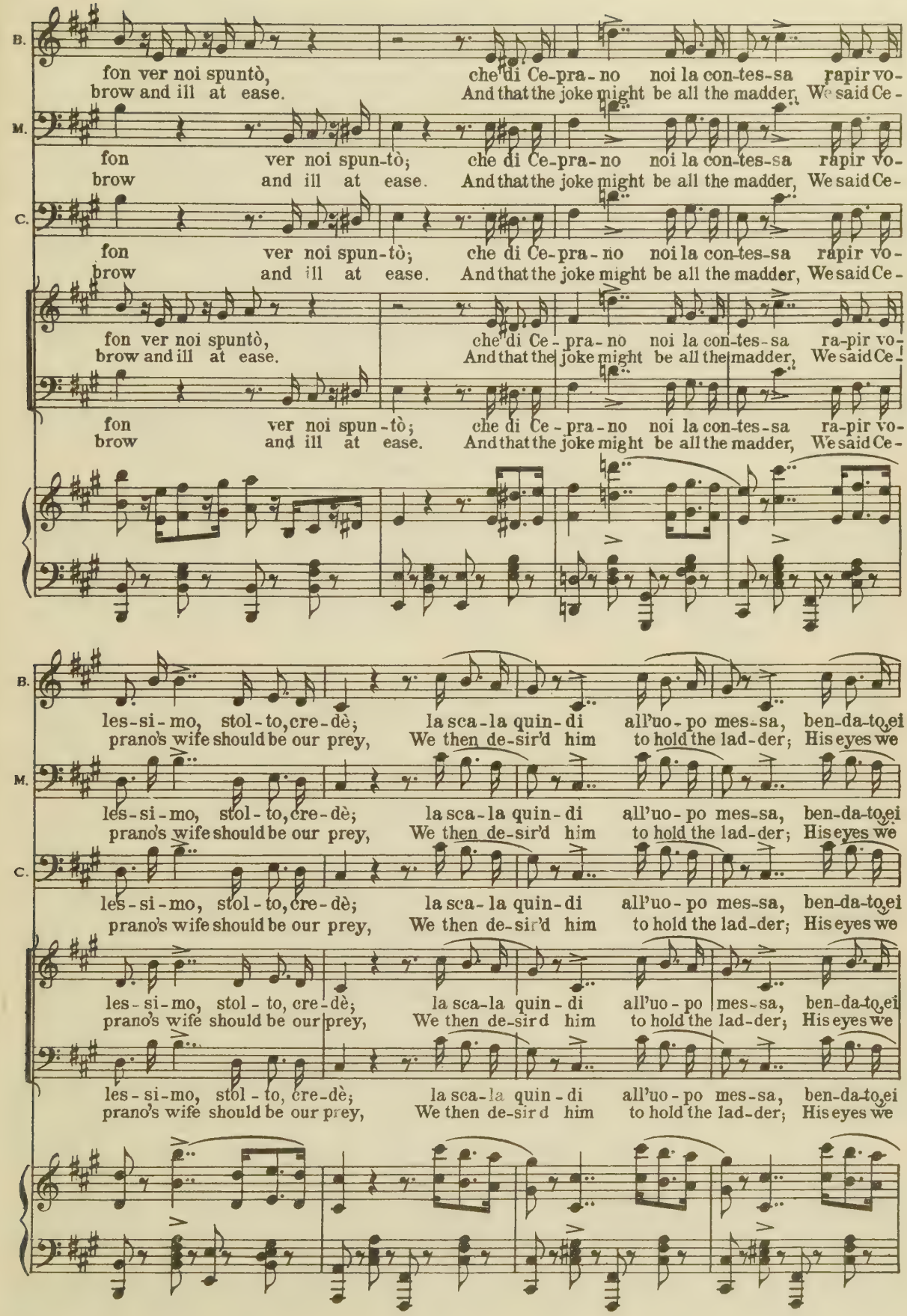
du-ca! L'a-man-te fu ra-pi-ta a Ri-go-
ti-dings! Our lord and Duke, we've cap-tured the jest-er's

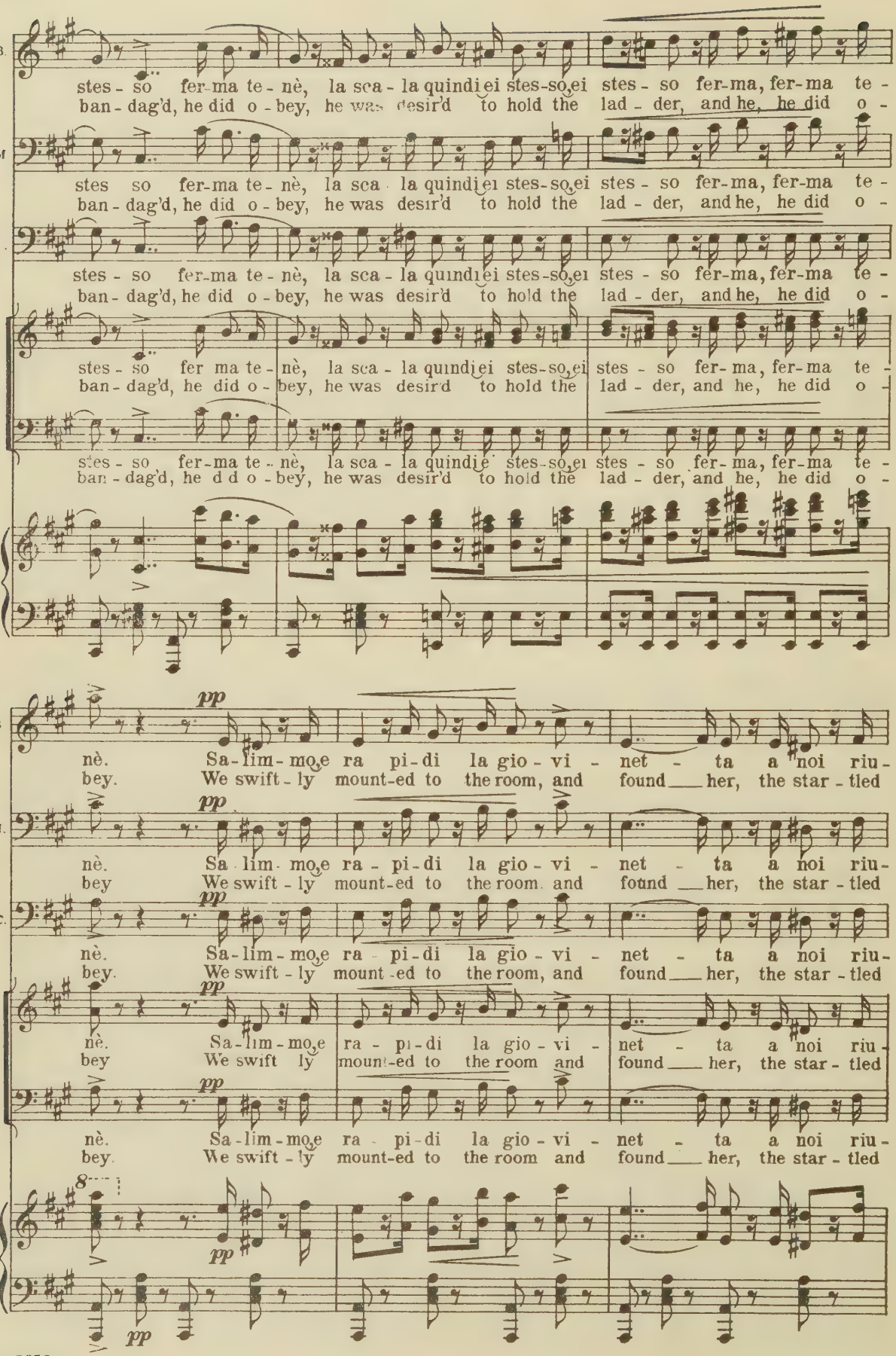
du-ca! L'a-man-te fu ra-pi-ta a Ri-go-
ti-dings! Our lord and Duke, we've cap-tured the jest-er's

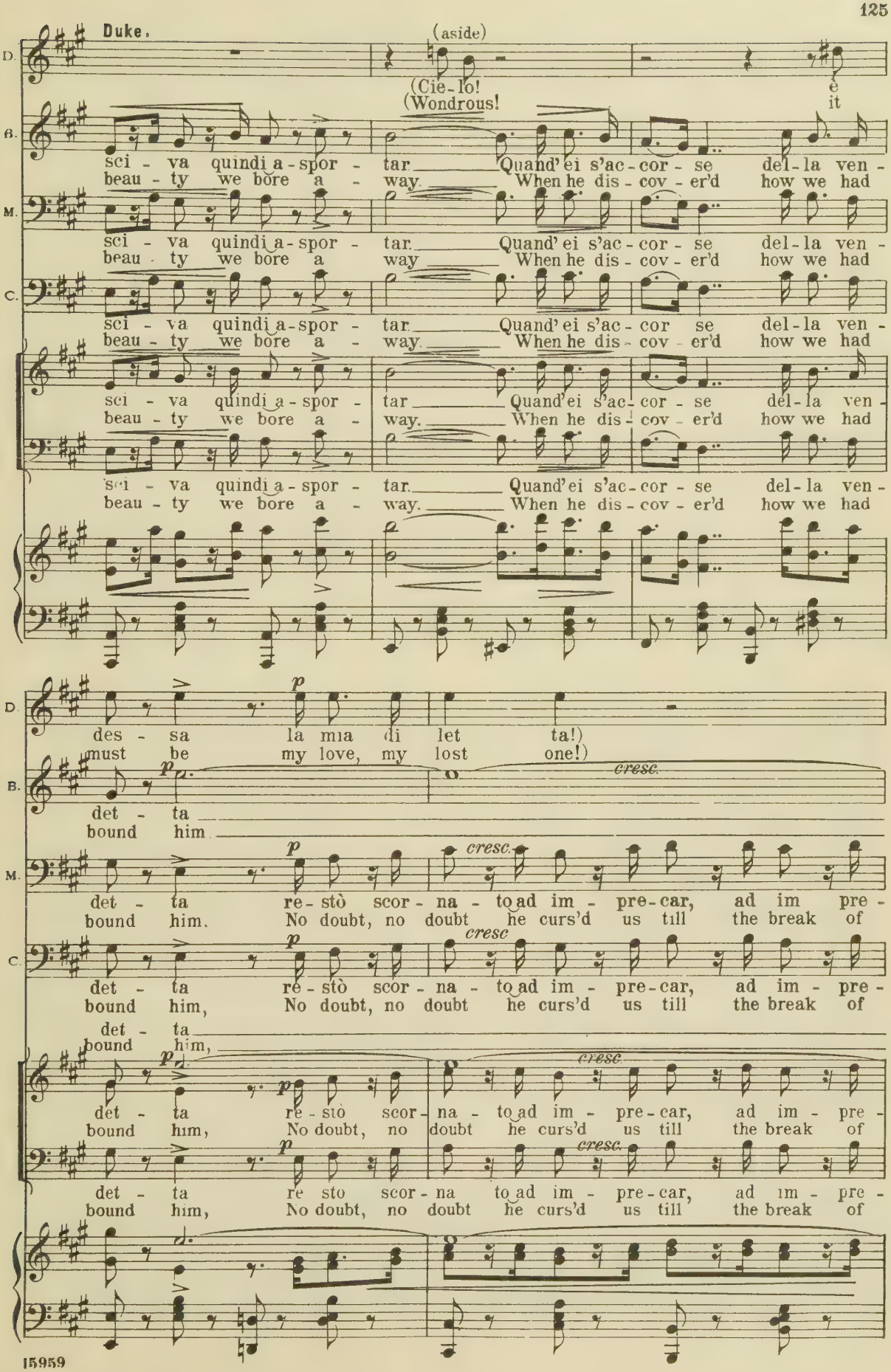

D.
Co - me? e don-de?
Have you? where is she?
Ah, ah!
Ha, ha!
M.
let - to!
sweet - heart!
Dal suo tet - to.
We've se-cured her.
let - to!
sweet - heart!
Dal suo tet - to.
We've se-cured her.
let - to!
sweet - heart!
Dal suo tet - to.
We've se-cured her.
(seats himself)
di - te, co - me fu? di - te, di - te, co - me fu?
Tell me, where, and how? Tell me quickly, where, and how?
pp
ff
Allegro assai moderato.
Borsa.
B.
Scor-ren-do u - ni - ti re-mo - ta
Un-to a lone - ly a-bode di -
Marullo.
M.
Scor-ren-do u - ni - ti re-mo - ta
Un-to a lone - ly a-bode di -
Ceprano.
Scor-ren-do u - ni - ti re-mo - ta
Un-to a lone - ly a-bode di -
Scor-ren-do u - ni - ti re-mo - ta
Un-to a lone - ly a-bode di -
Wind
p Allegro assai moderato. (♩ = 96)

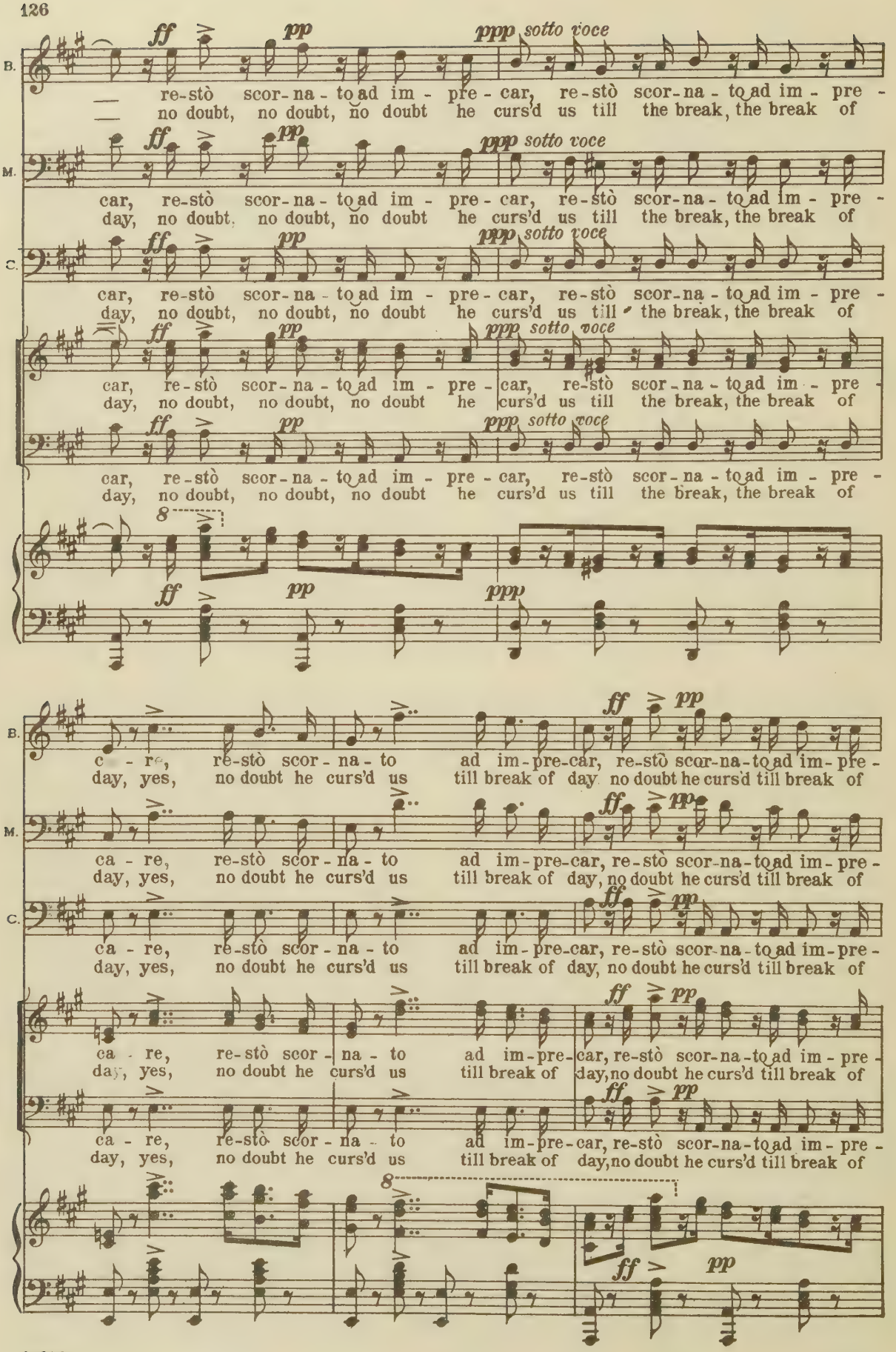

B.
vi - - a, bre-v'o - ra do - po ca-du-to il dì, co-me pre-
rect - - ed When shades of ev'n - ing were fall-ing fast, By dark'ning
M
vi - - a, bre-v'o - ra do - po ca-du-to il dì, co me pre-
rect - - ed When shades of ev'n - ing were fall-ing fast, By dark'ning
C
vi - - a, bre-v'o - ra do - po ca-du-to il dì, co me pre-
rect - - ed When shades of ev'n - ing were fall ing fast, By dark'ning
v - a, bre-v'o - ra do - po ca-du to il dì, co me pre-
rect - ed When shades of ev'n - ing were fall ing fast, By dark'ning
vi - - a, bre-v'o - ra do - po ca-du-to il dì, co-me pre-
rect - - ed When shades of ev'n - ing were fall-ing fast, By dark'ning
B.
vi - sto ben s'e - ra in pri - a, ra-ra bel - tà ci si sco-prì.
shadows we were pro-tect - ed Un-til our game we spied at last;
M.
vi - sto ben s'e - ra in pri - a, ra-ra bel - tà ci si sco-
shadows we were pro-tect - ed Un-til our game we spied at
C.
vi - sto ben s'e - ra in pri - a, ra-ra bel - tà ci si sco-
shadows we were pro-tect - ed Un-til our game we spied at
vi - sto ben s'e-ra in pri - a, ra-ra bel - tà ci si sco-prì.
shadows we were pro - tect - ed Un-til our game we spied at last;
vi - sto ben s'e-ra in pri - a, ra-ra bel - tà ci si sco-
shadows we were pro-tect - ed Un-til our game we spied at

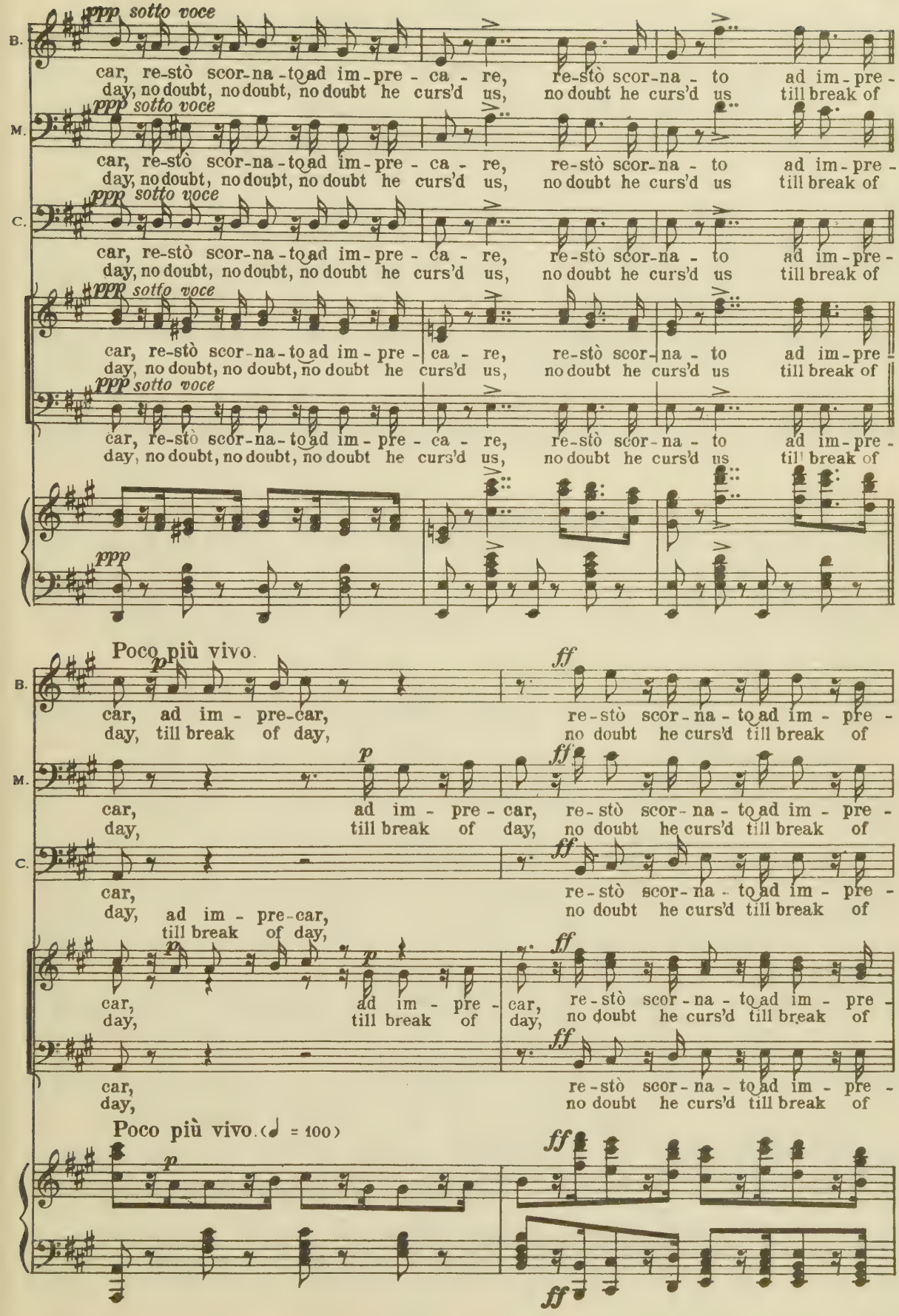

B.
M.
C.
E - ra l'a - man - te di Ri - go - let - to, che, vi - sta ap-
With tim - id foot - step she scarce came nigh us, We were pre-
prì.
last.
pe - na, si di - le - guò. Già di ra - pir - la s'avea il pro - get - to, quando il buf-
par - ing our prey to seize, When Ri - go - let - to just then came by us, With an - gry

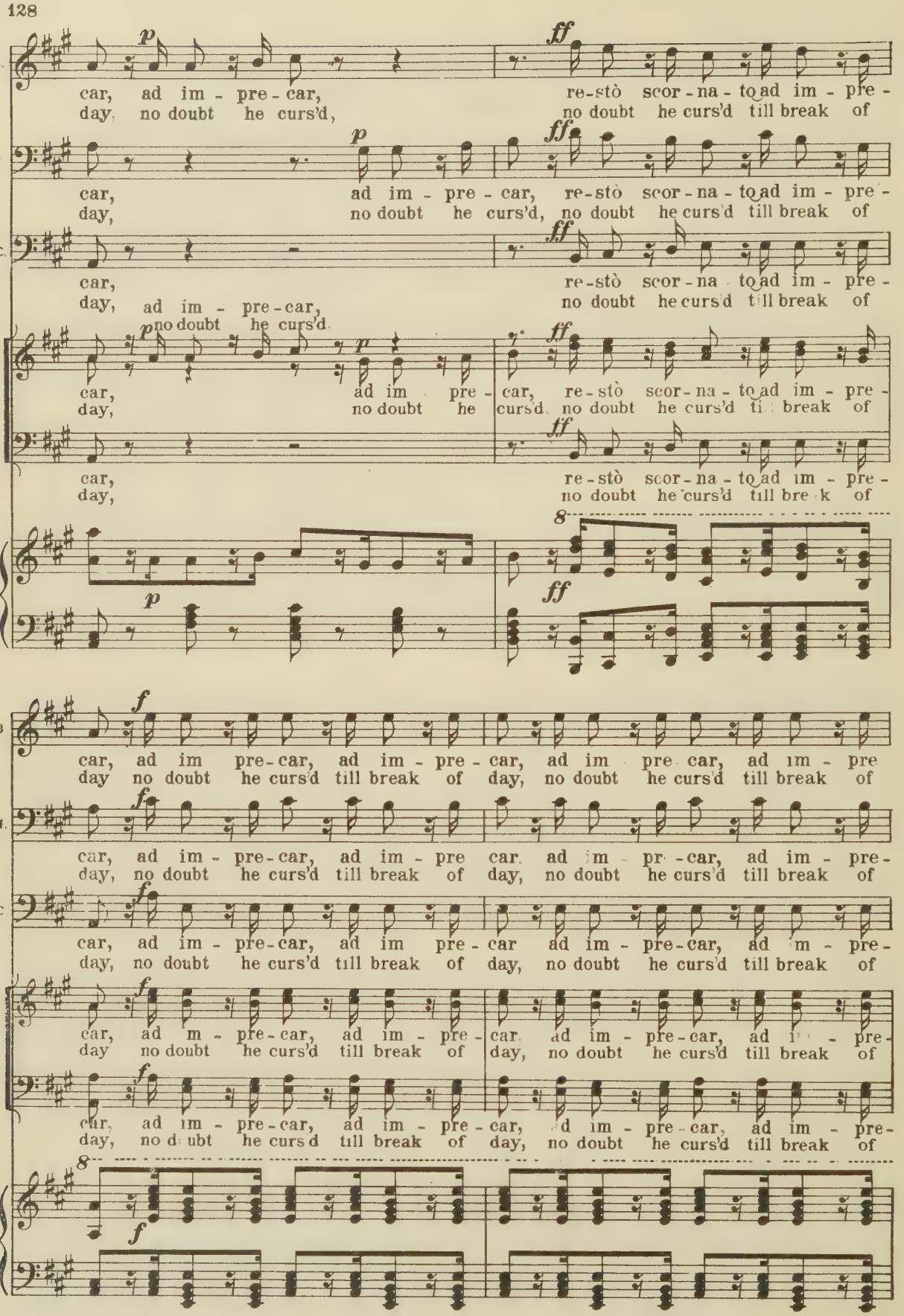

B.
M.
C.
fon ver noi spuntò, che di Ce-pra-no noi la con-tes-sa rapir vo-
brow and ill at ease. And that the joke might be all the madder, We said Ce-
fon ver noi spun-tò; che di Ce-pra-no noi la con-tes-sa rapir vo-
brow and ill at ease. And that the joke might be all the madder, We said Ce-
les-si-mo, stol-to, cre-dè; la sca-la quin-di all'uo-po mes-sa, ben-da-to ei
prano's wife should be our prey, We then de-sir'd him to hold the lad-der; His eyes we

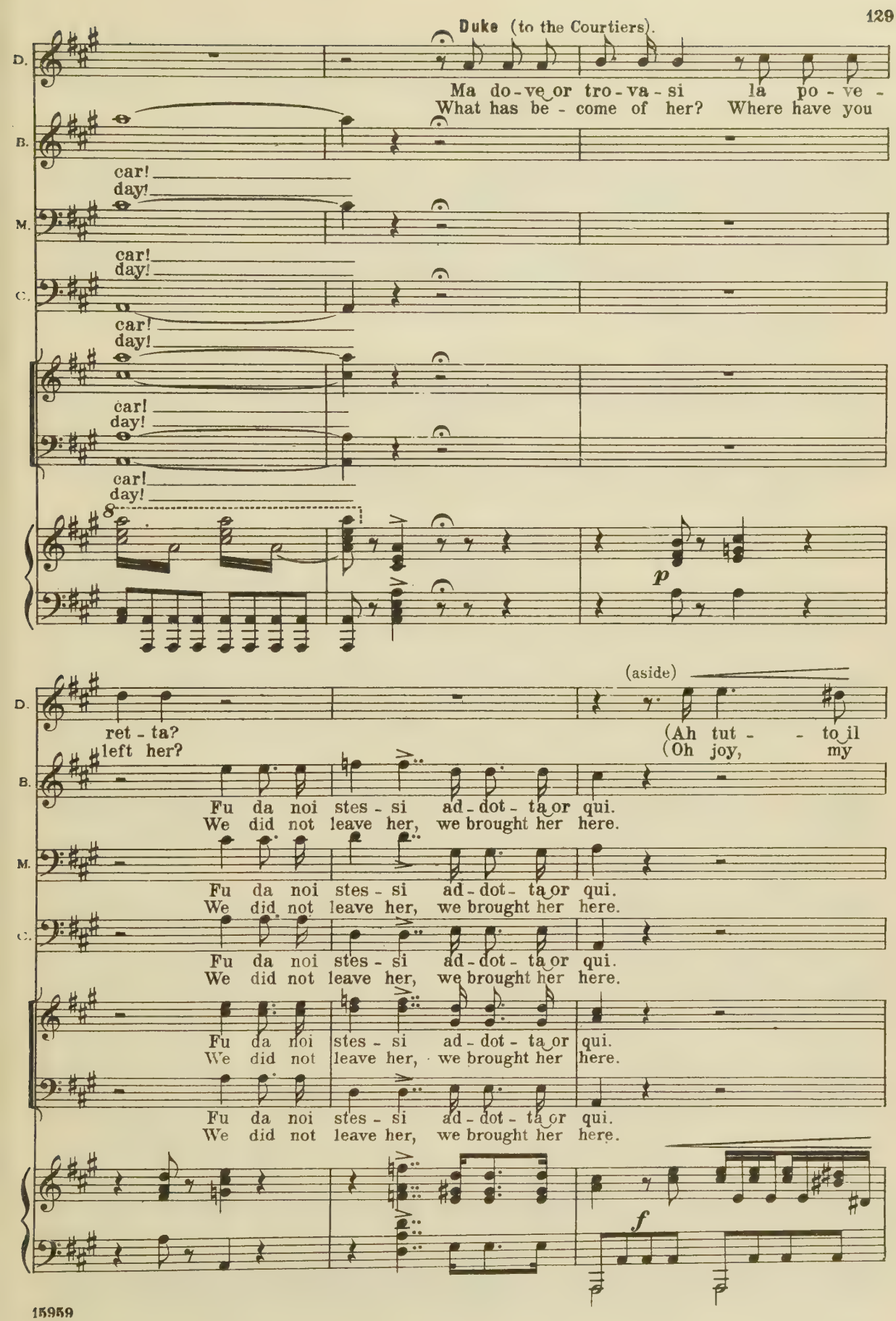

B.
stes - so fer-ma te - nè, la sca - la quindi ei stes-so ei stes - so fer-ma, fer-ma te -
ban - dag'd, he did o - bey, he was desir'd to hold the lad - der, and he, he did o -
M.
stes so fer-ma te - nè, la sca la quindi ei stes-so ei stes - so fer-ma, fer-ma te -
ban - dag'd, he did o - bey, he was desir'd to hold the lad - der, and he, he did o -
C.
stes - so fer-ma te - nè, la sca - la quindi ei stes-so ei stes - so fer-ma, fer-ma te -
ban - dag'd, he did o - bey, he was desir'd to hold the lad - der, and he, he did o -
stes - so fer ma te - nè, la sca - la quindi ei stes-so ei stes - so fer-ma, fer-ma te -
ban - dag'd, he did o - bey, he was desir'd to hold the lad - der, and he, he did o -
stes - so fer-ma te - nè, la sca - la quindi ei stes-so ei stes - so fer-ma, fer-ma te -
ban - dag'd, he d d o - bey, he was desir'd to hold the lad - der, and he, he did o -
pp
nè. Sa-lim-mo e ra pi-di la gio - vi - net - ta a noi riu -
bey. We swift - ly mount-ed to the room, and found her, the star - tled
pp
nè. Sa lim- mo e ra - pi-di la gio - vi - net - ta a noi riu -
bey We swift - ly mount-ed to the room and found her, the star - tled
pp
nè. Sa-lim-mo e ra - pi-di la gio - vi - net - ta a noi riu -
bey. We swift - ly mount-ed to the room, and found her, the star - tled
pp
nè. Sa-lim-mo e ra - pi-di la gio - vi - net - ta a noi riu -
bey We swift ly mount-ed to the room and found her, the star - tled
pp
nè. Sa-lim-mo e ra - pi-di la gio - vi - net - ta a noi riu -
bey. We swift - ly mount-ed to the room and found her, the star - tled
8
pp
pp

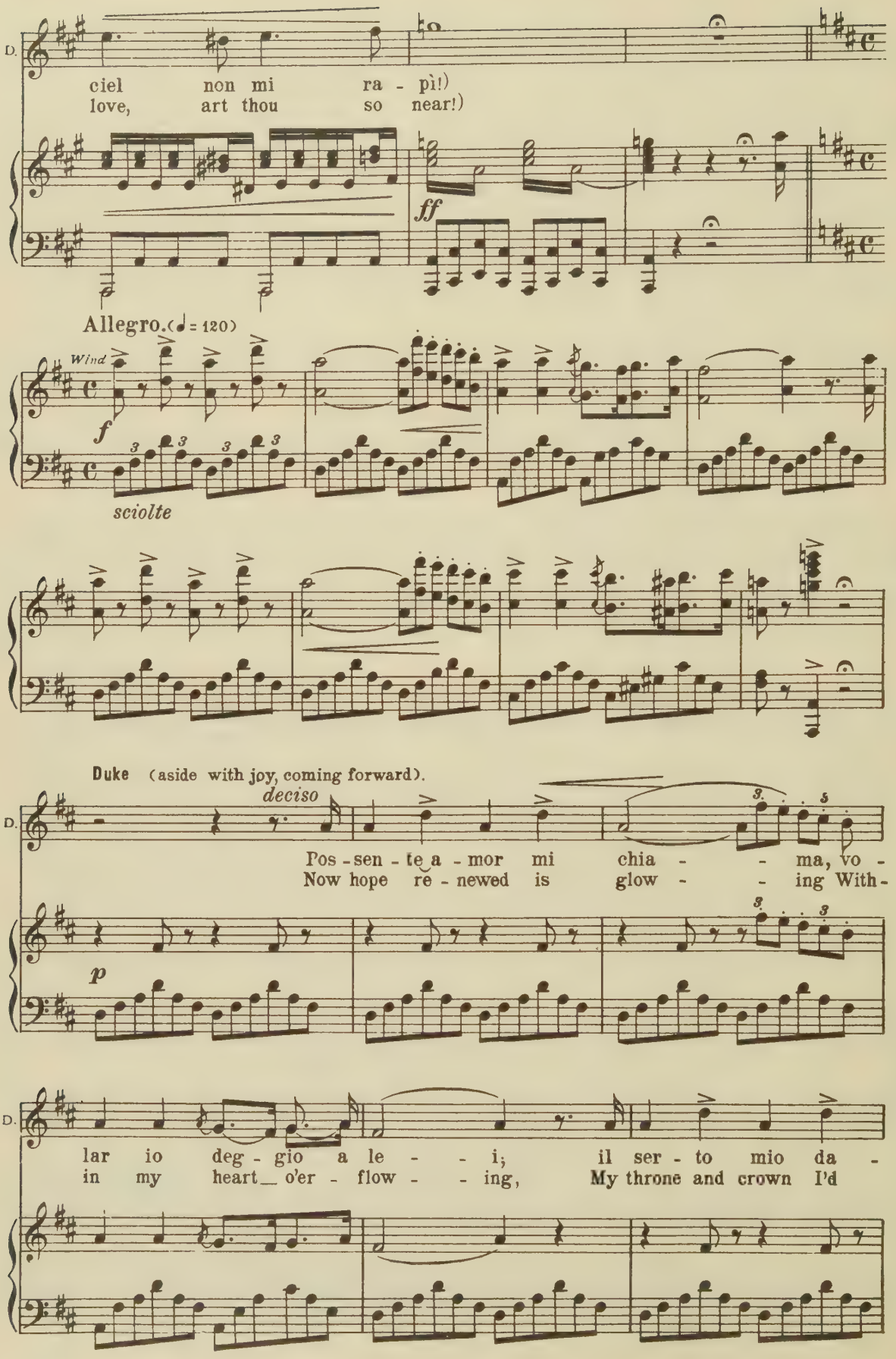

Duke.
(aside)
(Cie-lo!
(Wondrous!
è
it
D.
B.
M.
C.
sci - va quindi a - spor - tar. Quand' ei s'ac - cor - se del - la ven -
beau - ty we bore a - way. When he dis - cov - er'd how we had
des - sa la mia di let ta!)
must be my love, my lost one!)
det - ta re - stò scor - na - to ad im - pre - car, ad im pre -
bound him. No doubt, no doubt he curs'd us till the break of
cresc.
p
15959

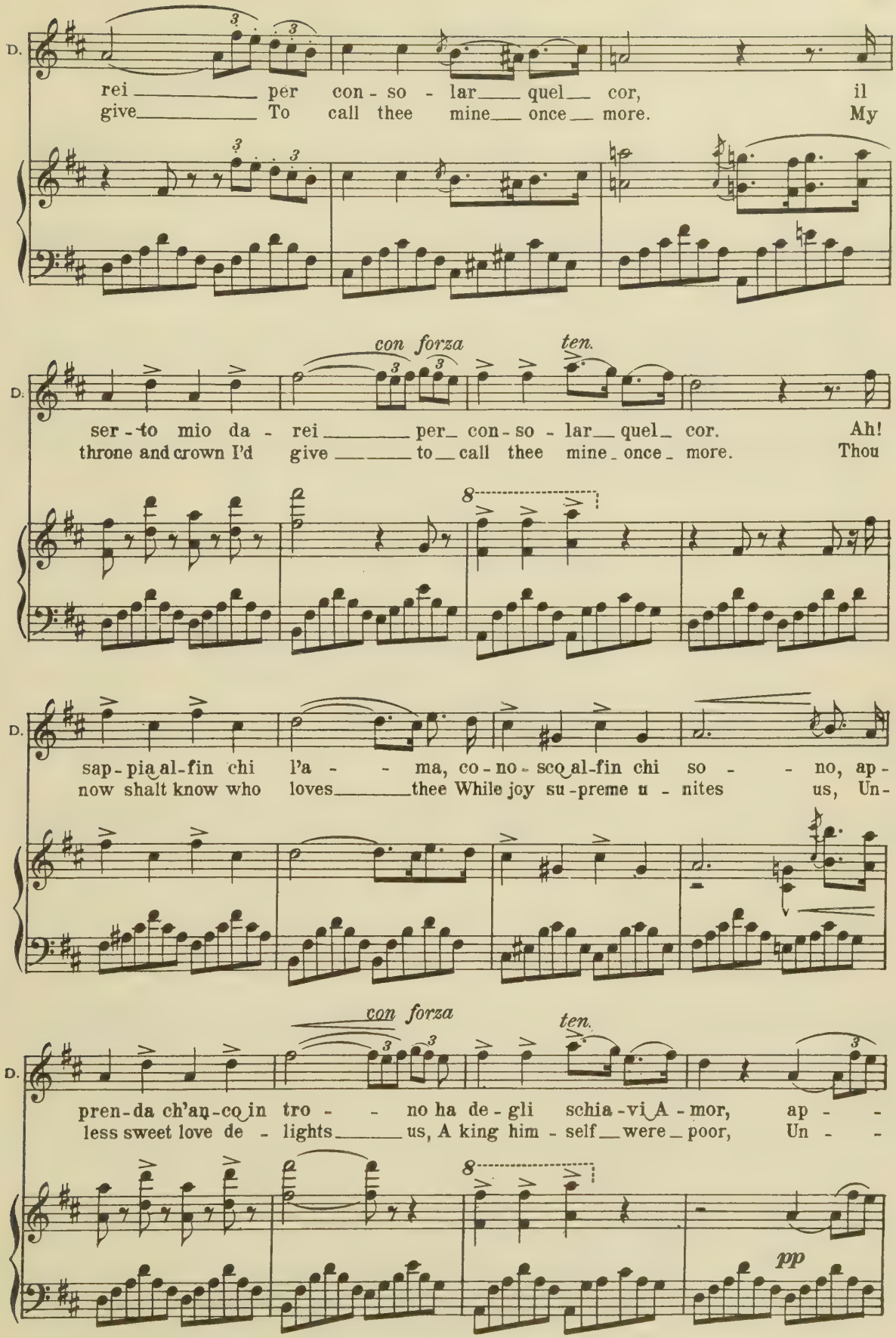

B.
M.
C.
ff
pp
ppp sotto voce
— re-stò scor-na-to ad im-pre-car, re-stò scor-na-to ad im-pre-
— no doubt, no doubt, no doubt he curs'd us till the break, the break of
car, re-stò scor-na-to ad im-pre-car, re-stò scor-na-to ad im-pre-
day, no doubt, no doubt, no doubt he curs'd us till the break, the break of
8
ca-re, re-stò scor-na-to ad im-pre-car, re-stò scor-na-to ad im-pre-
day, yes, no doubt he curs'd us till break of day, no doubt he curs'd till break of

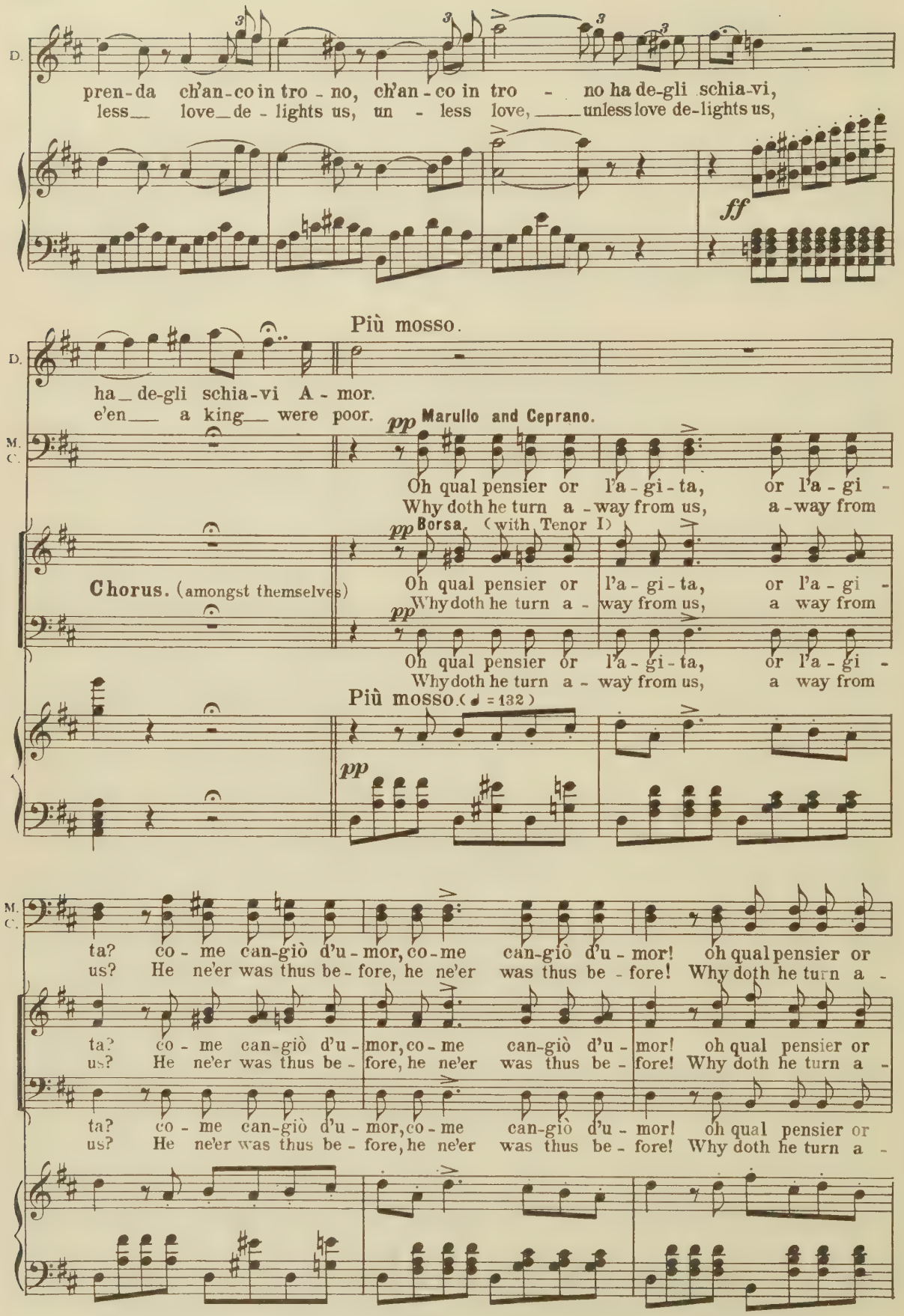

ppp sotto voce
B.
car, re-stò scor-na-to ad im-pre-ca-re, re-stò scor-na-to ad im-pre-
day, no doubt, no doubt, no doubt he curs'd us, no doubt he curs'd us till break of
M.
C.
ppp
Poco più vivo.
p
ff
car, ad im-pre-car, re-stò scor-na-to ad im-pre-
day, till break of day, no doubt he curs'd till break of
Poco più vivo. (♩ = 100)

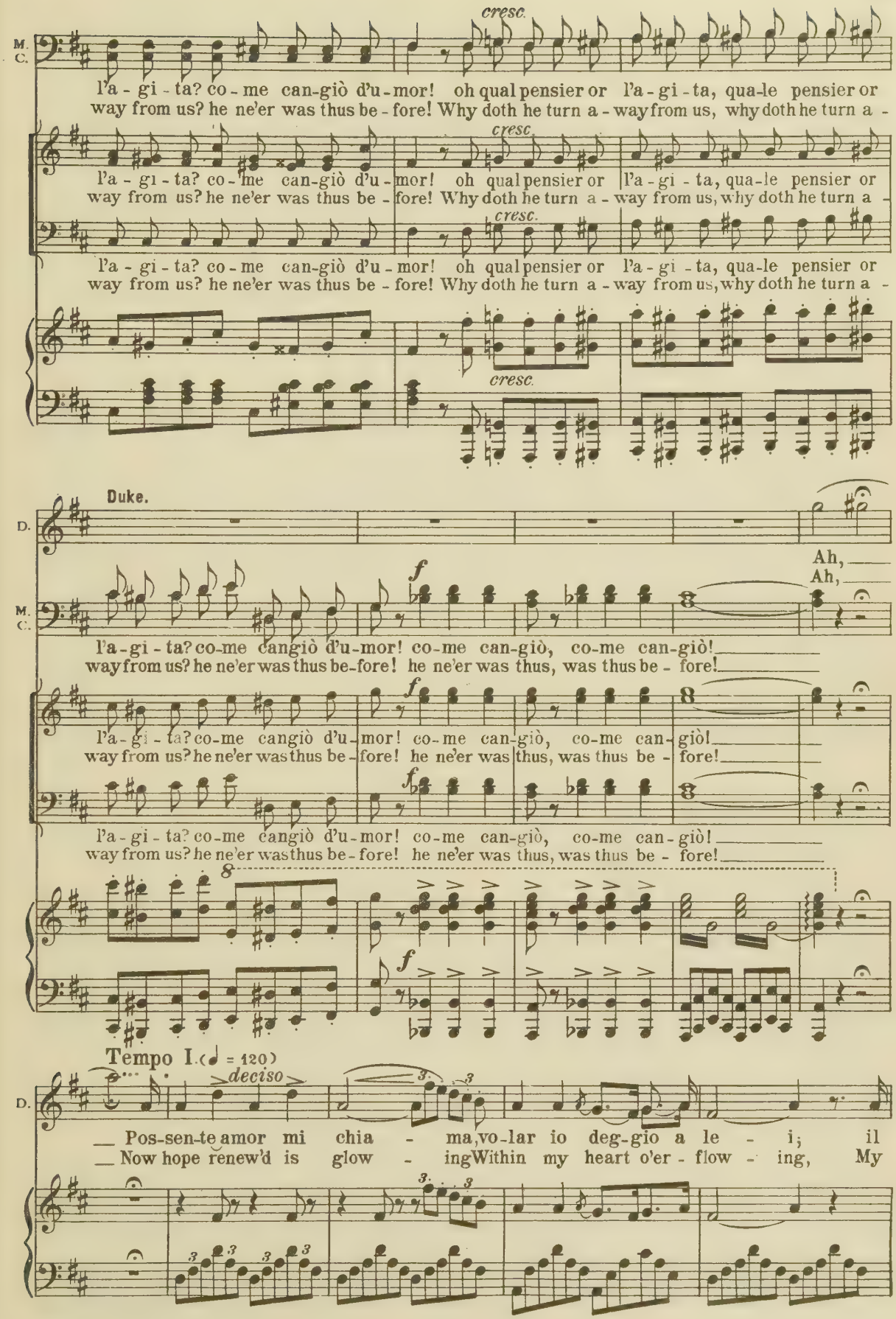

B.
car, ad im - pre - car,
day, no doubt he curs'd,
re-stò scor-na-to ad im - pre -
no doubt he curs'd till break of
M.
car,
day,
ad im - pre - car,
no doubt he curs'd,
re-stò scor-na-to ad im - pre -
no doubt he curs'd till break of
C.
car,
day, ad im - pre-car,
no doubt he curs'd
re-stò scor-na-to ad im - pre -
no doubt he curs'd till break of
car,
day,
ad im - pre -
no doubt he
car, re-stò scor-na-to ad im - pre -
curs'd, no doubt he curs'd till break of
car,
day,
re-stò scor-na-to ad im - pre -
no doubt he curs'd till break of
B
car, ad im pre-car, ad im - pre - car, ad im pre car, ad im - pre
day no doubt he curs'd till break of day, no doubt he curs'd till break of
M.
car, ad im - pre-car, ad im - pre car ad im - pre-car, ad im - pre -
day, no doubt he curs'd till break of day, no doubt he curs'd till break of
C
car, ad im - pre-car, ad im pre - car ad im - pre-car, ad im - pre -
day, no doubt he curs'd till break of day, no doubt he curs'd till break of
car, ad im - pre-car, ad im - pre - car ad im - pre-car, ad im - pre -
day no doubt he curs'd till break of day, no doubt he curs'd till break of
car, ad im - pre-car, ad im - pre - car, ad im - pre-car, ad im - pre -
day, no doubt he curs'd till break of day, no doubt he curs'd till break of

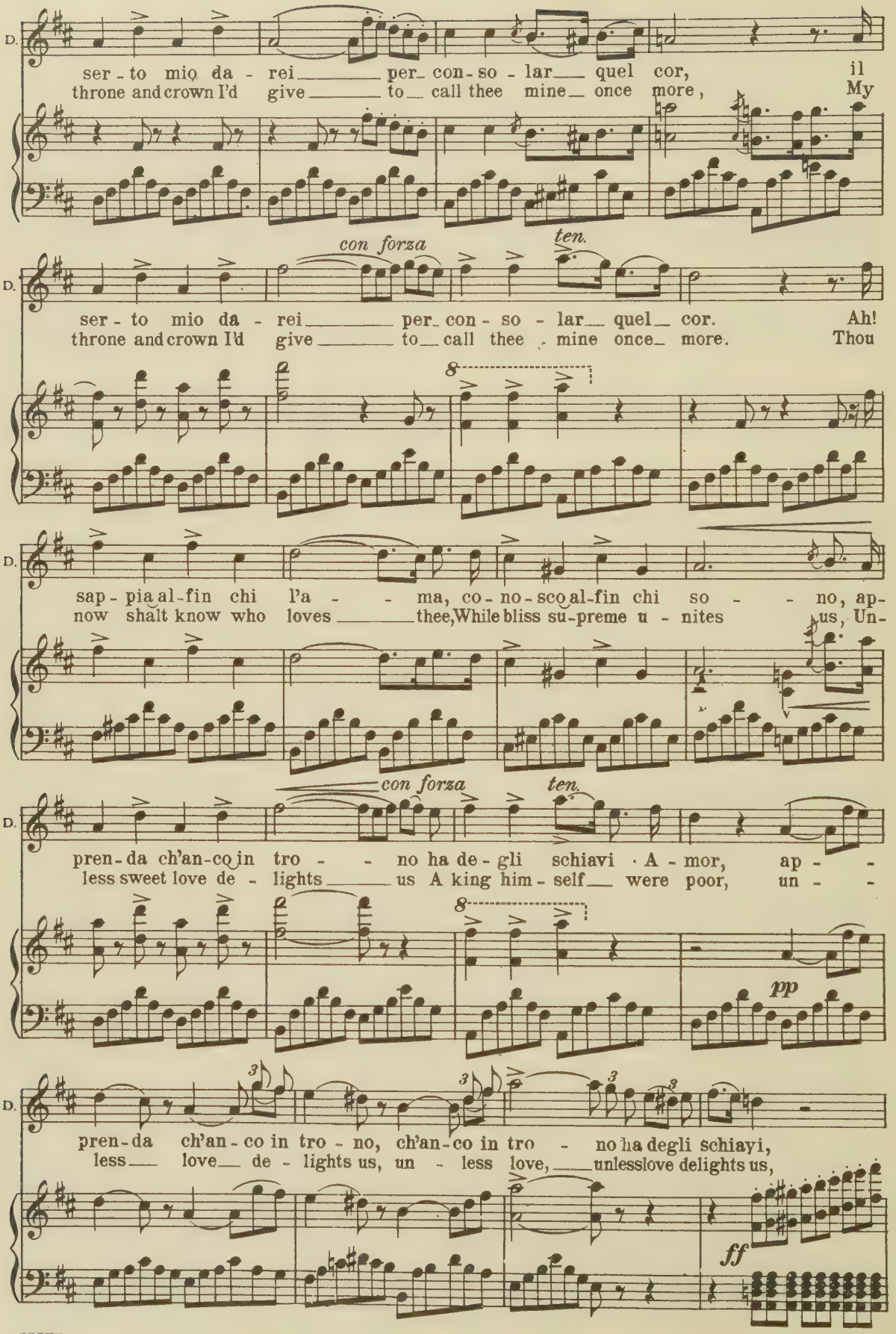

Duke (to the Courtiers).
Ma do - ve or tro - va - si la po - ve -
What has be - come of her? Where have you
car!
day!
ret - ta?
left her?
(aside)
(Ah tut - - to il
(Oh joy, my
Fu da noi stes - si ad - dot - ta or qui.
We did not leave her, we brought her here.
p
f

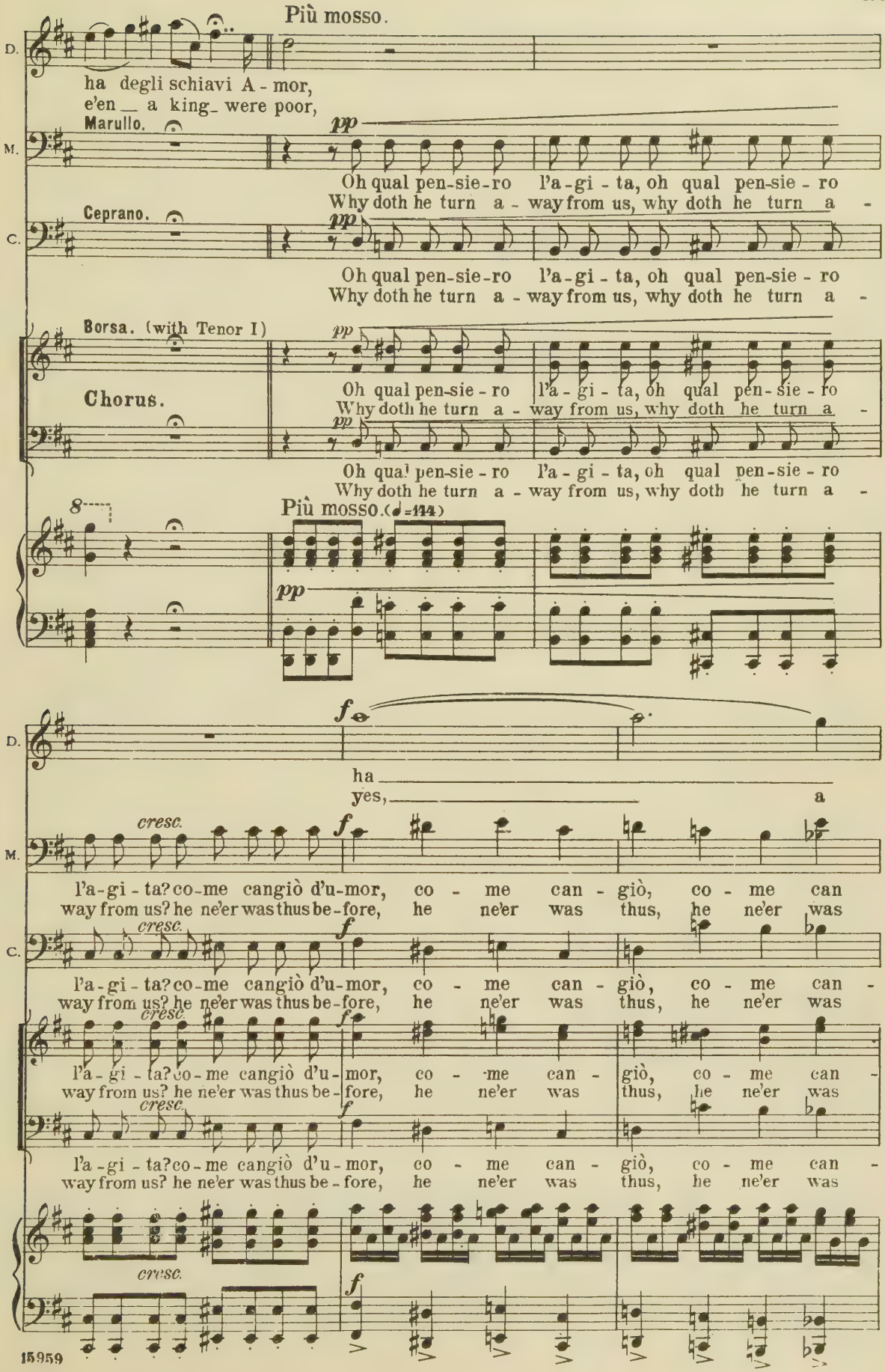

D.
ciel non mi ra - pì!)
love, art thou so near!)
ff
Allegro. (♩ = 120)
Wind
f
sciolte
Duke (aside with joy, coming forward).
deciso
Pos - sen - te a - mor mi chia - - ma, vo -
Now hope re - newed is glow - - ing With -
p
lar io deg - gio a le - - i; il ser - to mio da -
in my heart o'er - flow - - ing, My throne and crown I'd

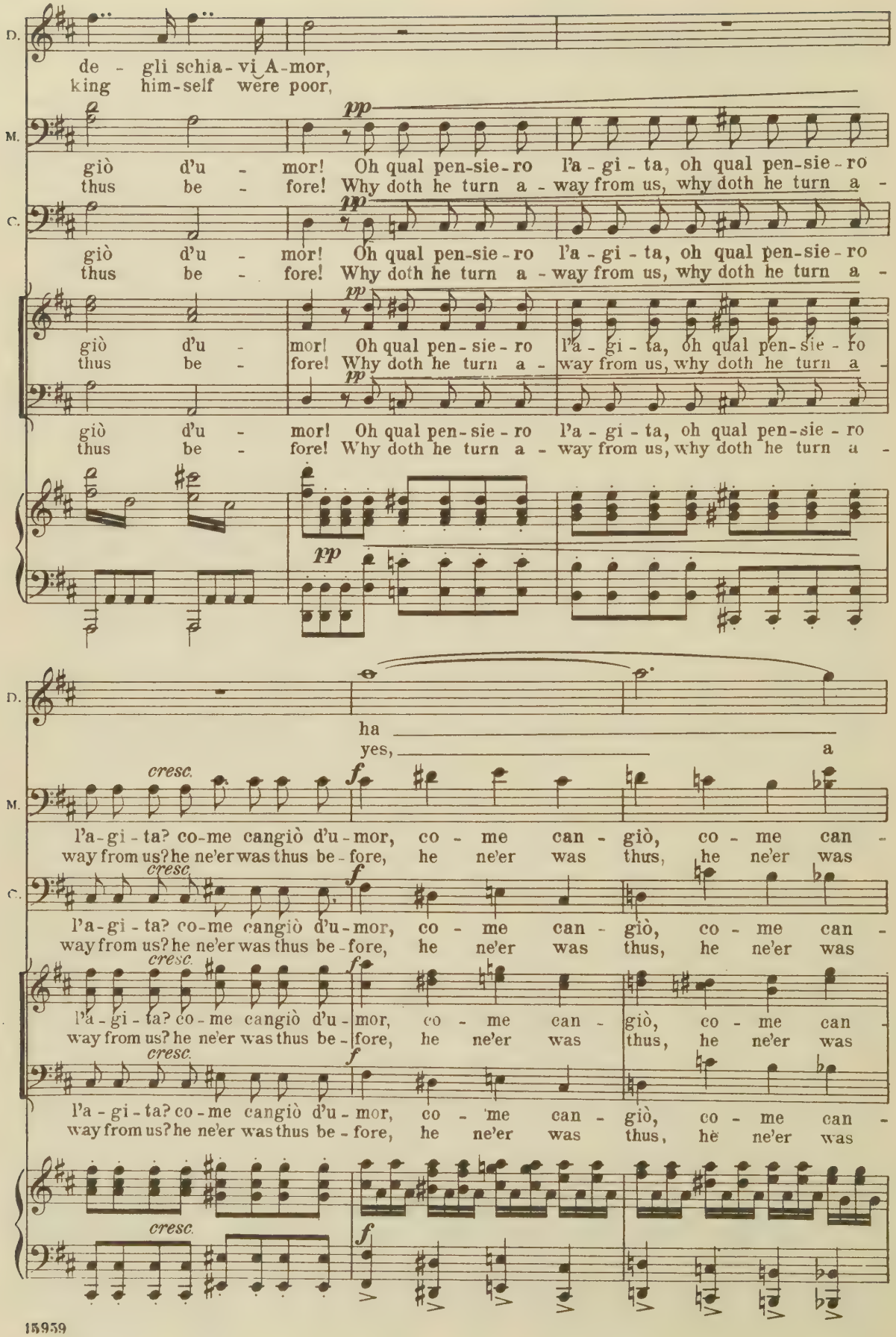

D.
rei per con - so - lar quel cor, il
give To call thee mine once more. My
con forza
ten.
ser - to mio da - rei per con - so - lar quel cor. Ah!
throne and crown I'd give to call thee mine once more. Thou
8
D.
sap - pia al-fin chi l'a - ma, co - no - sco al-fin chi so - no, ap -
now shalt know who loves thee While joy su-preme u - nites us, Un -
D.
con forza
ten.
pren - da ch'an - co in tro - no ha de - gli schia - vi A - mor, ap -
less sweet love de - lights us, A king him - self were poor, Un -
8
pp

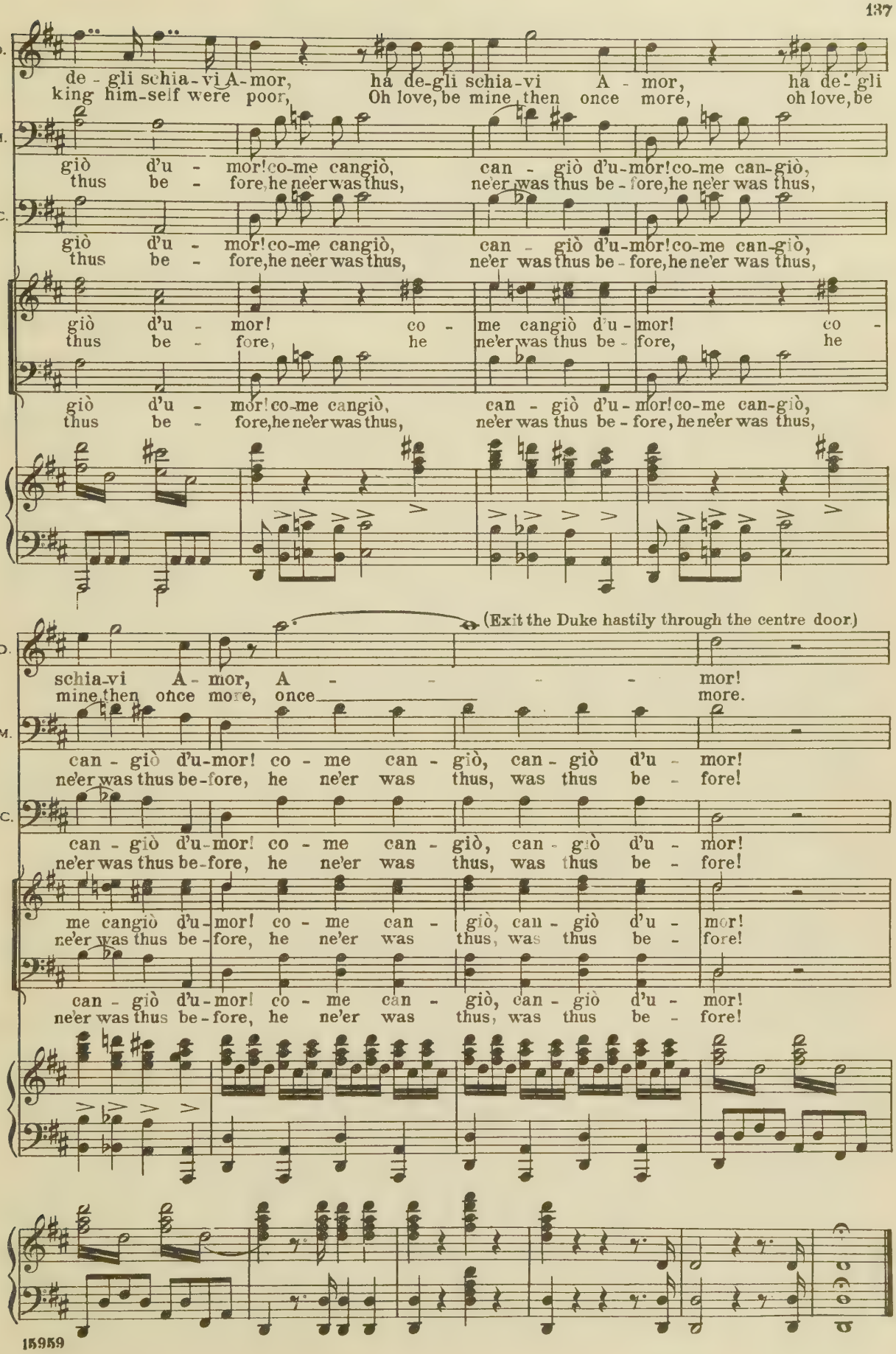

D.
pren-da ch'an-co in tro - no, ch'an-co in tro - no ha de-gli schia-vi,
less love de - lights us, un - less love, unless love de-lights us,
ff
Più mosso.
D.
ha de-gli schia-vi A - mor.
e'en a king were poor.
pp Marullo and Ceprano.
M. C.
Oh qual pensier or l'a - gi - ta, or l'a - gi -
Why doth he turn a - way from us, a - way from
pp Borsa. (with Tenor I)
Chorus. (amongst themselves)
Oh qual pensier or l'a - gi - ta, or l'a - gi -
Why doth he turn a - way from us, a way from
pp
Oh qual pensier or l'a - gi - ta, or l'a - gi -
Why doth he turn a - way from us, a way from
Più mosso. (♩ = 132)
pp
M. C.
ta? co - me can-giò d'u - mor, co - me can-giò d'u - mor! oh qual pensier or
us? He ne'er was thus be - fore, he ne'er was thus be - fore! Why doth he turn a -
ta? co - me can-giò d'u - mor, co - me can-giò d'u - mor! oh qual pensier or
us? He ne'er was thus be - fore, he ne'er was thus be - fore! Why doth he turn a -
ta? co - me can-giò d'u - mor, co - me can-giò d'u - mor! oh qual pensier or
us? He ne'er was thus be - fore, he ne'er was thus be - fore! Why doth he turn a -


cresc.
M. C.
l'a - gi - ta? co - me can-giò d'u - mor! oh qual pensier or l'a - gi - ta, qua-le pensier or
way from us? he ne'er was thus be - fore! Why doth he turn a - way from us, why doth he turn a -
D.
Duke.
Ah,
f
l'a - gi - ta? co-me cangiò d'u-mor! co-me can-giò, co-me can-giò!
way from us? he ne'er was thus be-fore! he ne'er was thus, was thus be - fore!
8
Tempo I. (♩ = 120)
deciso
3
__ Pos-sen-te amor mi chia - ma, vo-lar io deg-gio a le - i; il
__ Now hope renew'd is glow - ing Within my heart o'er - flow - ing, My


D.
ser - to mio da - rei per con - so - lar quel cor, il
throne and crown I'd give to call thee mine once more, My
con forza
ten.
ser - to mio da - rei per con - so - lar quel cor. Ah!
throne and crown I'd give to call thee mine once more. Thou
sap - pia al - fin chi l'a - ma, co - no - sco al - fin chi so - no, ap-
now shalt know who loves thee, While bliss su-preme u - nites us, Un-
con forza
ten.
pren - da ch'an - co in tro - no ha de - gli schiavi · A - mor, ap -
less sweet love de - lights us A king him - self were poor, un -
pp
pren - da ch'an - co in tro - no, ch'an - co in tro - no ha degli schiavi,
less love de - lights us, un - less love, unless love delights us,
ff

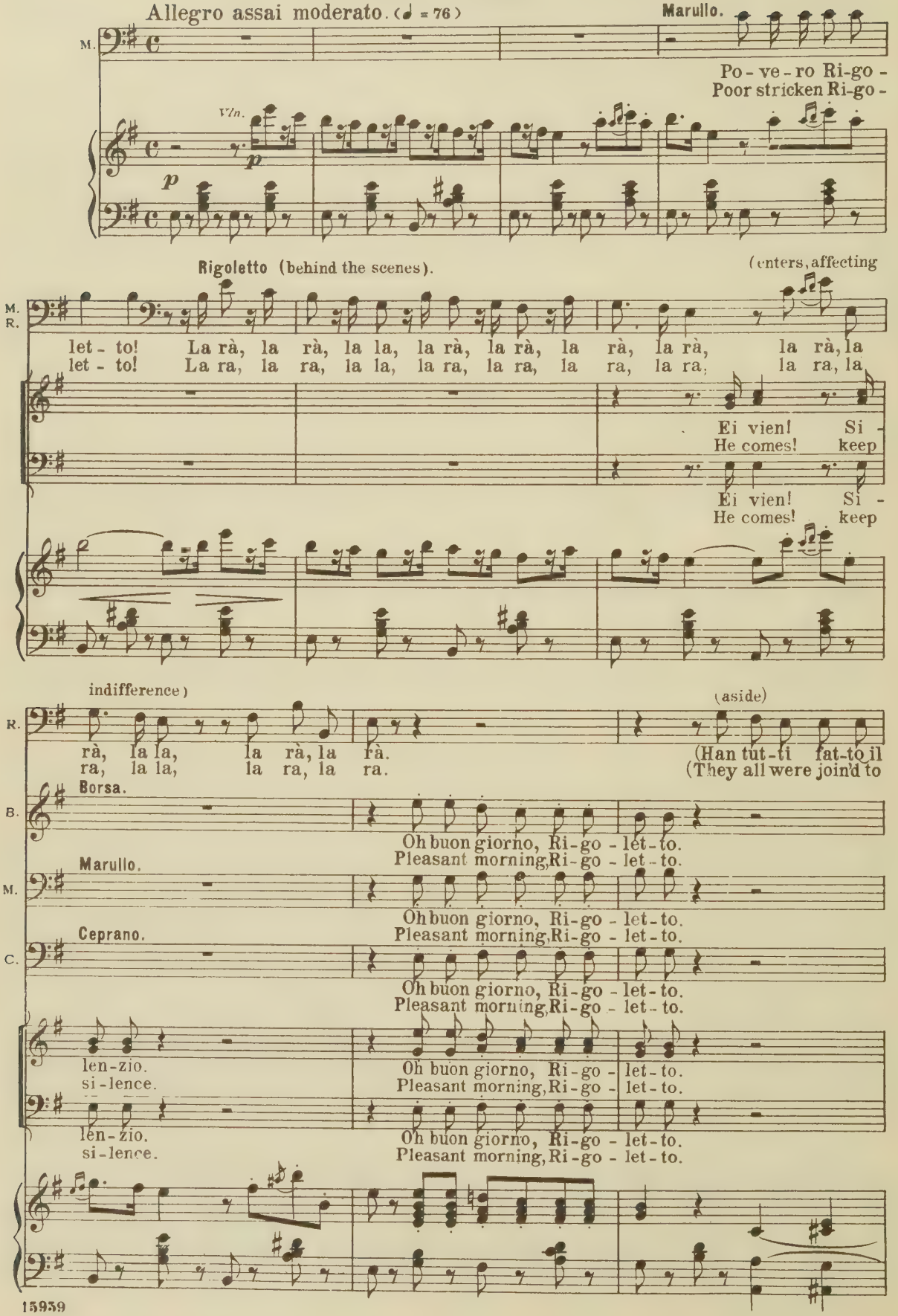

Più mosso.
D.
ha degli schiavi A - mor,
e'en _ a king_ were poor,
Marullo.
M.
pp
Oh qual pen-sie-ro l'a-gi - ta, oh qual pen-sie - ro
Why doth he turn a - way from us, why doth he turn a -
Ceprano.
C.
pp
Oh qual pen-sie-ro l'a-gi - ta, oh qual pen-sie - ro
Why doth he turn a - way from us, why doth he turn a -
Borsa. (with Tenor I)
Chorus.
pp
Oh qual pen-sie - ro l'a - gi - ta, oh qual pen-sie - ro
Why doth he turn a - way from us, why doth he turn a -
pp
Oh qual pen-sie - ro l'a - gi - ta, oh qual pen-sie - ro
Why doth he turn a - way from us, why doth he turn a -
8
Più mosso. (♩=114)
pp
f
D.
ha
yes,
a
cresc.
f
M.
l'a-gi - ta? co-me cangiò d'u-mor, co - me can - giò, co - me can
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was
cresc.
f
C.
l'a-gi - ta? co-me cangiò d'u-mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was
cresc.
f
l'a-gi - ta? co-me cangiò d'u-mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was
cresc.
f
l'a-gi - ta? co-me cangiò d'u-mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was
cresc.
f

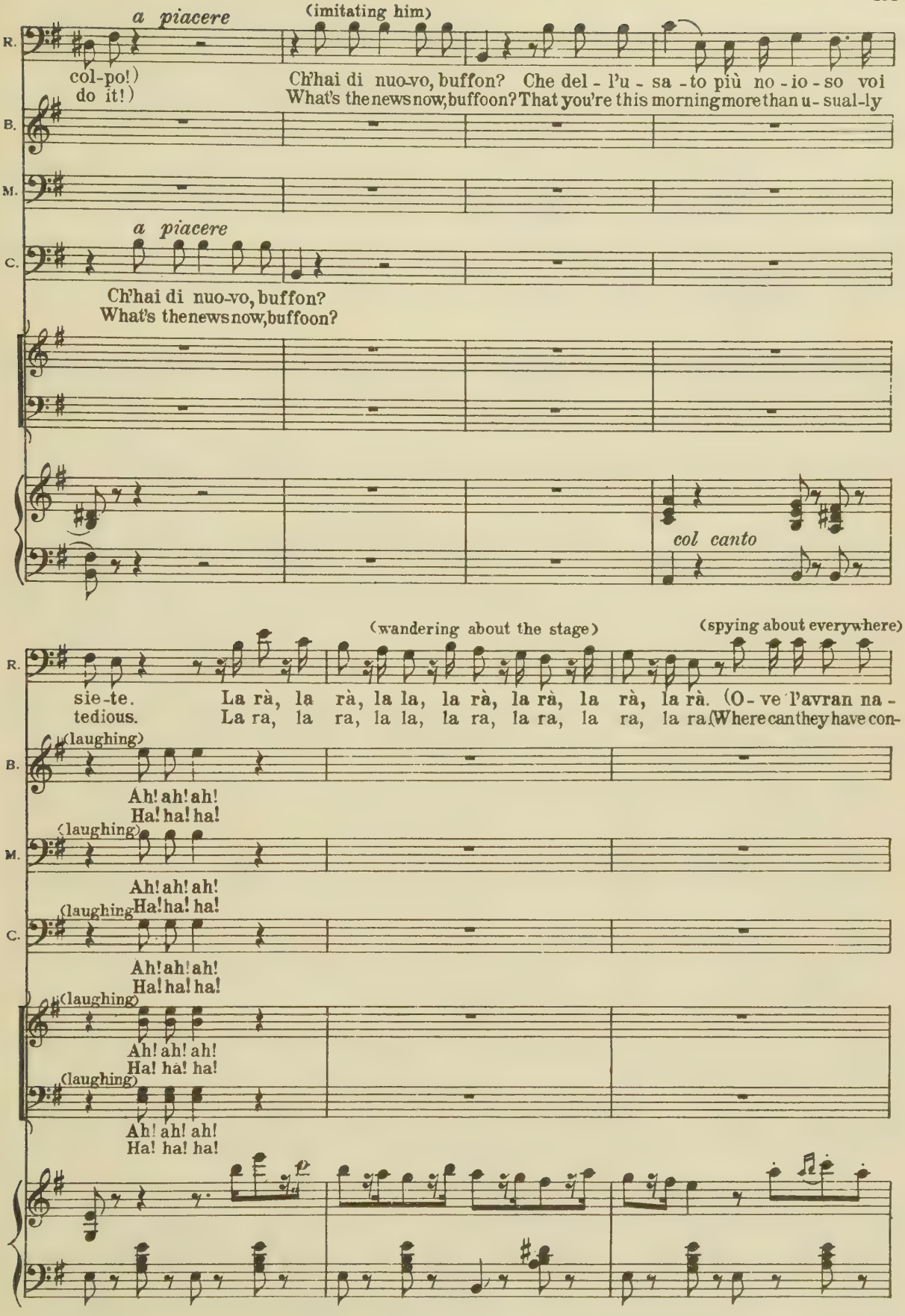

D.
de - gli schia - vi A - mor,
king him-self were poor,
M.
giò d'u - mor! Oh qual pen-sie-ro l'a - gi - ta, oh qual pen-sie-ro
thus be - fore! Why doth he turn a - way from us, why doth he turn a -
C.
giò d'u - mor! Oh qual pen-sie-ro l'a - gi - ta, oh qual pen-sie-ro
thus be - fore! Why doth he turn a - way from us, why doth he turn a -
giò d'u - mor! Oh qual pen-sie - ro l'a - gi - ta, oh qual pen-sie - ro
thus be - fore! Why doth he turn a - way from us, why doth he turn a -
giò d'u - mor! Oh qual pen-sie - ro l'a - gi - ta, oh qual pen-sie - ro
thus be - fore! Why doth he turn a - way from us, why doth he turn a -
pp
D.
ha
yes, a
cresc.
f
M.
l'a-gi-ta? co-me cangiò d'u-mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was
C.
l'a-gi-ta? co-me cangiò d'u-mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was
l'a-gi-ta? co-me cangiò d'u-mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was
l'a-gi-ta? co-me cangiò d'u-mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was

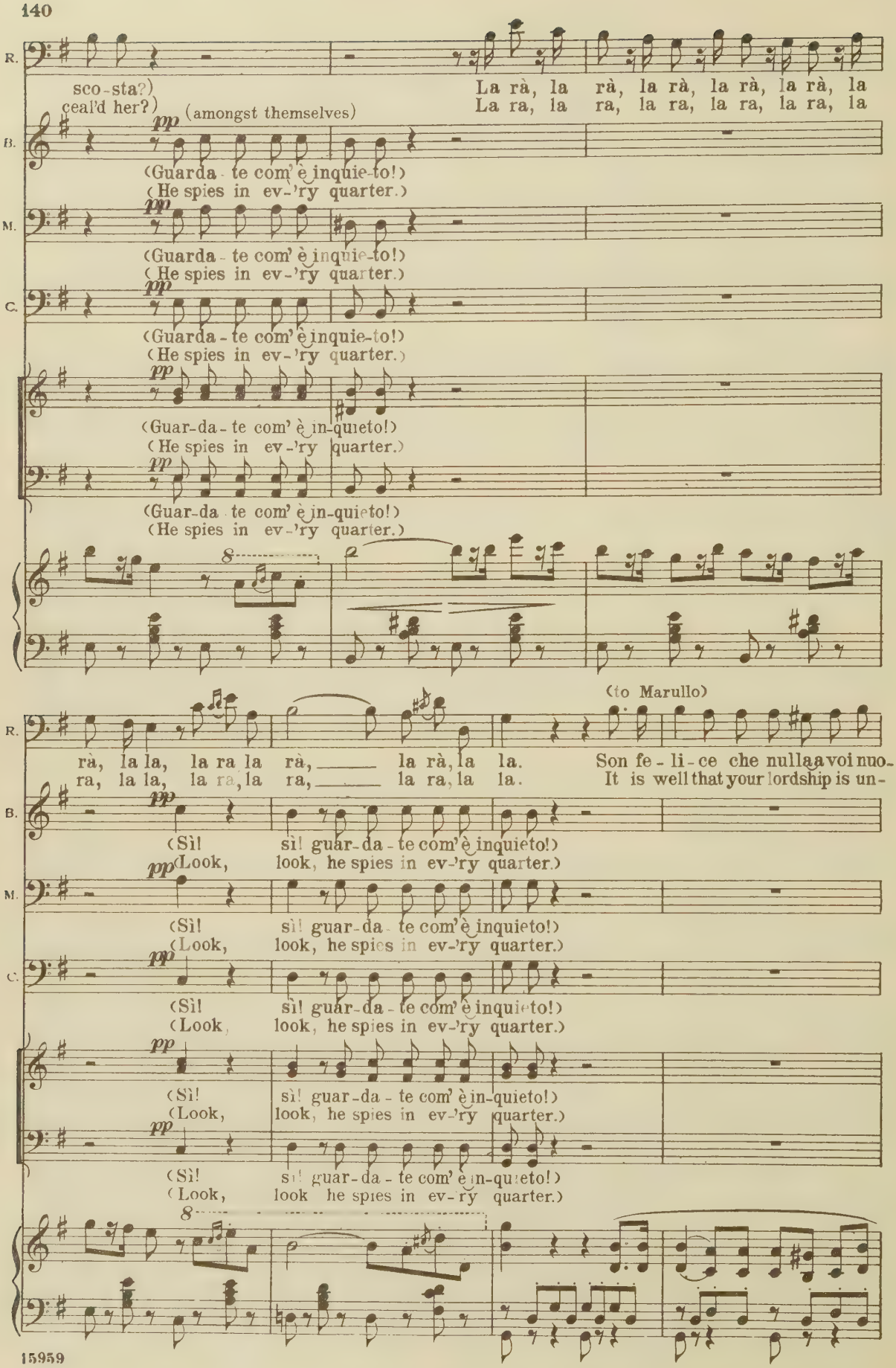

D.
de - gli schia - vi A - mor, ha de-gli schia - vi A - mor, ha de - gli
king him-self were poor, Oh love, be mine then once more, oh love, be
M.
giò d'u - mor! co-me cangiò, can - giò d'u-mor! co-me can-giò,
thus be - fore, he ne'er was thus, ne'er was thus be - fore, he ne'er was thus,
C.
giò d'u - mor! co-me cangiò, can - giò d'u-mor! co-me can-giò,
thus be - fore, he ne'er was thus, ne'er was thus be - fore, he ne'er was thus,
giò d'u - mor! co - me cangiò d'u - mor! co -
thus be - fore, he ne'er was thus be - fore, he
giò d'u - mor! co-me cangiò, can - giò d'u-mor! co-me can-giò,
thus be - fore, he ne'er was thus, ne'er was thus be - fore, he ne'er was thus,
(Exit the Duke hastily through the centre door.)
D.
schia-vi A - mor, A - - - - mor!
mine then once more, once more.
M.
can - giò d'u-mor! co - me can - giò, can - giò d'u - mor!
ne'er was thus be-fore, he ne'er was thus, was thus be - fore!
C.
can - giò d'u-mor! co - me can - giò, can - giò d'u - mor!
ne'er was thus be-fore, he ne'er was thus, was thus be - fore!
me cangiò d'u-mor! co - me can - giò, can - giò d'u - mor!
ne'er was thus be-fore, he ne'er was thus, was thus be - fore!
can - giò d'u-mor! co - me can - giò, can - giò d'u - mor!
ne'er was thus be-fore, he ne'er was thus, was thus be - fore!

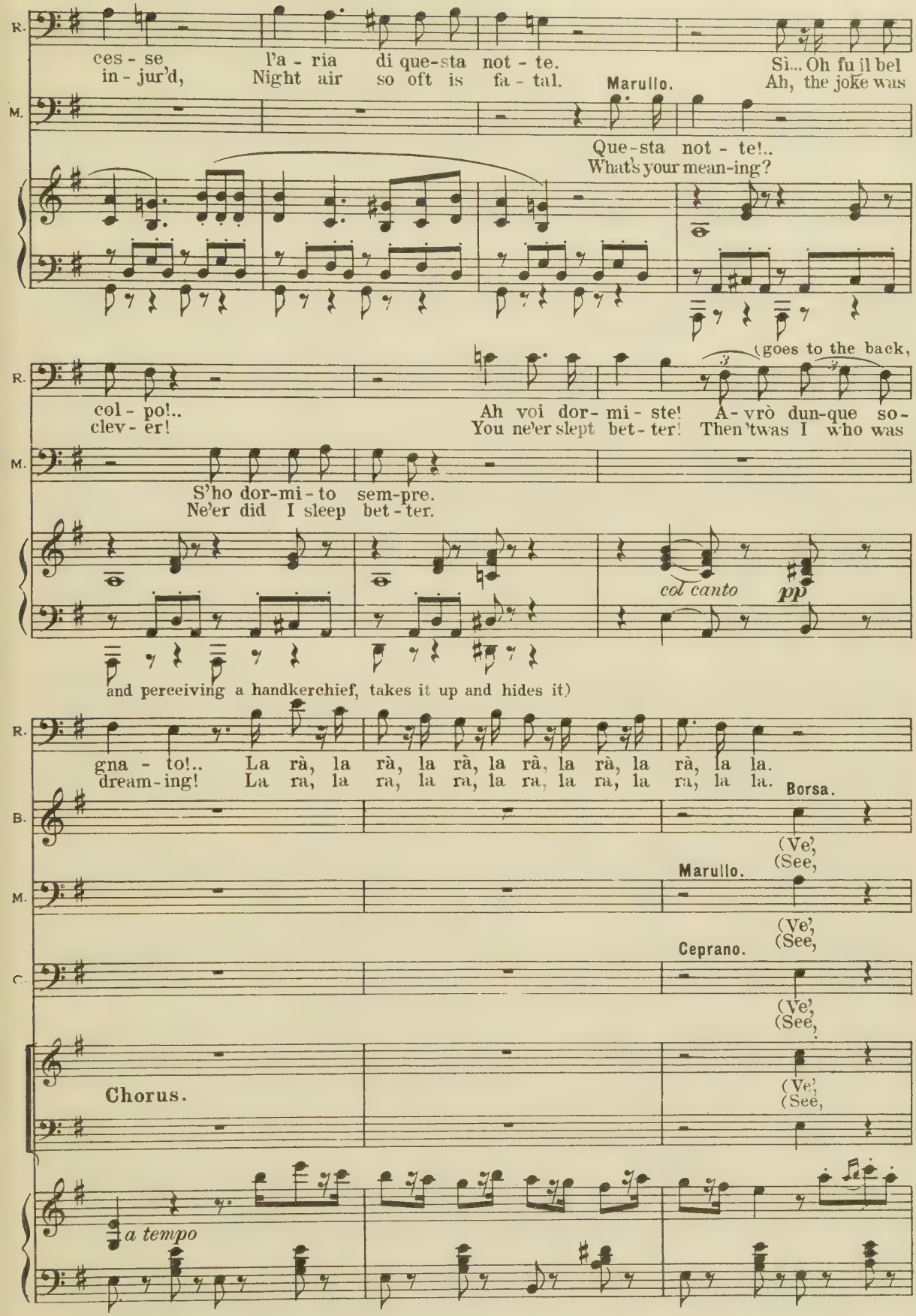
Nº 12. "Cortigiani, vil razza dannata."

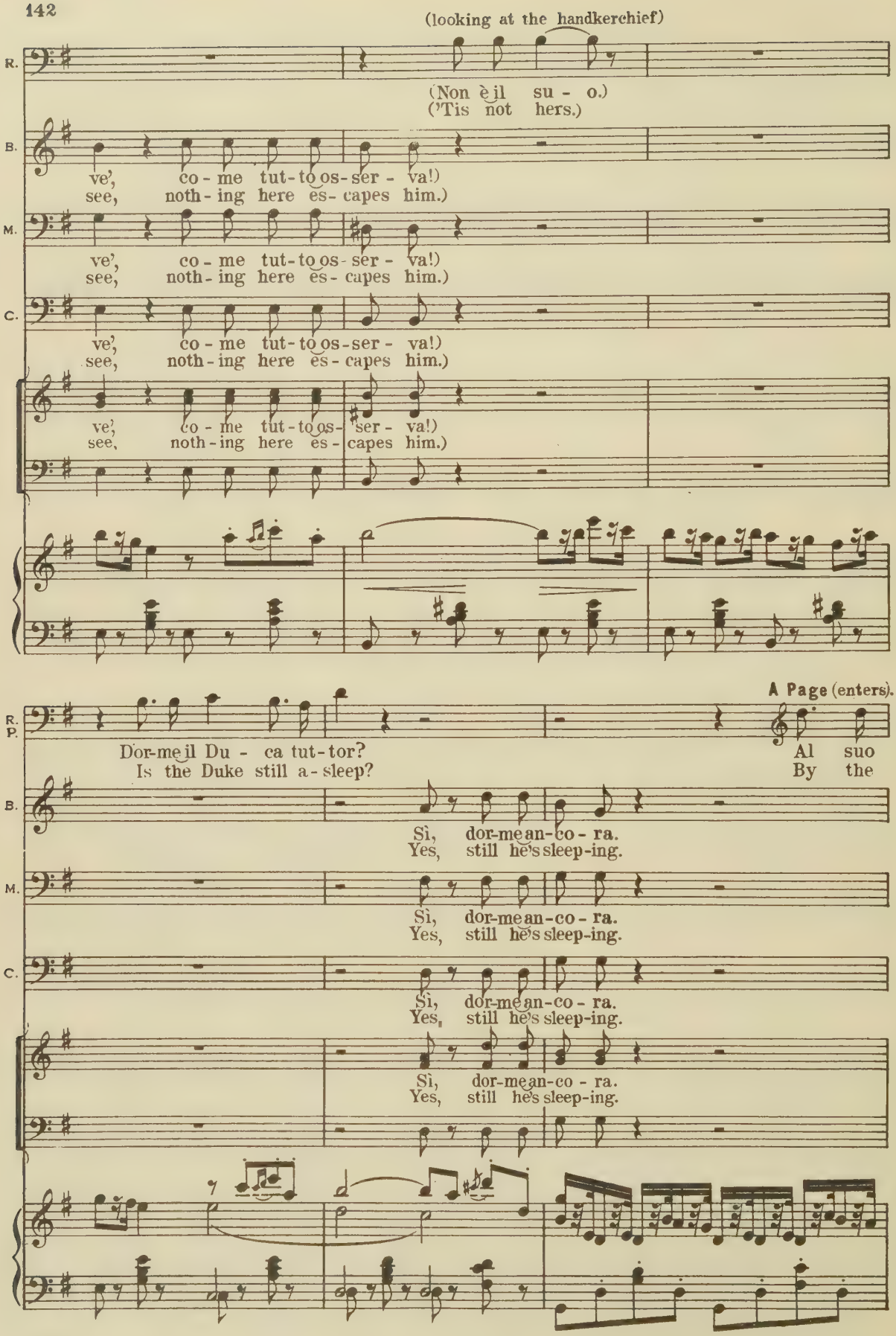
Recitative and Aria.

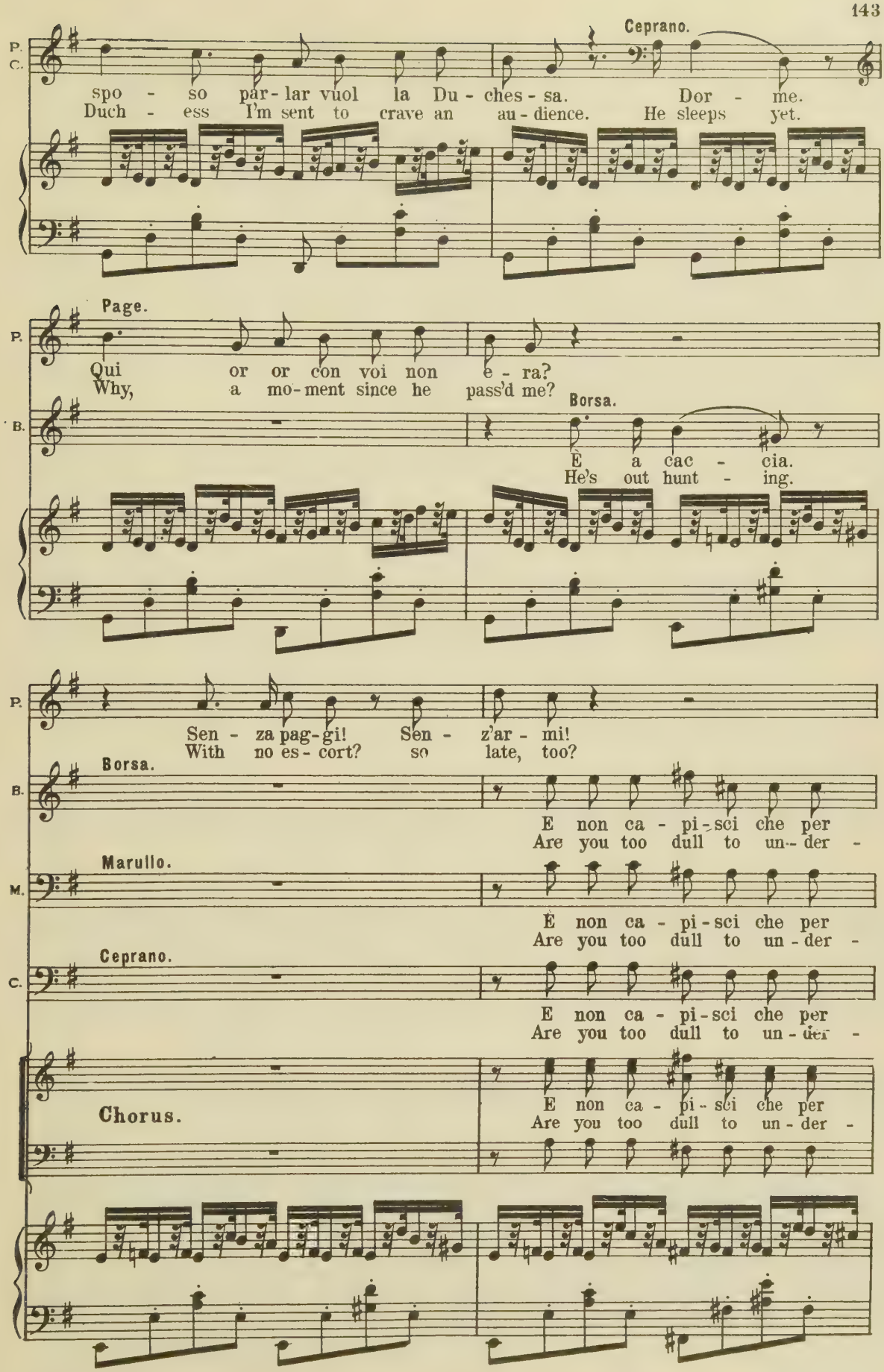



a piacere
(imitating him)
R.
col-po!)
do it!)
Ch'hai di nuo-vo, buffon? Che del - l'u - sa - to più no - io - so voi
What's the news now, buffoon? That you're this morning more than u - sual-ly
B.
M.
a piacere
C.
Ch'hai di nuo-vo, buffon?
What's the news now, buffoon?
col canto
(wandering about the stage)
(spying about everywhere)
sie-te. La rà, la rà, la la, la rà, la rà, la rà, la rà. (O - ve l'avran na -
tedious. La ra, la ra, la la, la ra, la ra, la ra, la ra (Where can they have con-
(laughing)
Ah! ah! ah!
Ha! ha! ha!

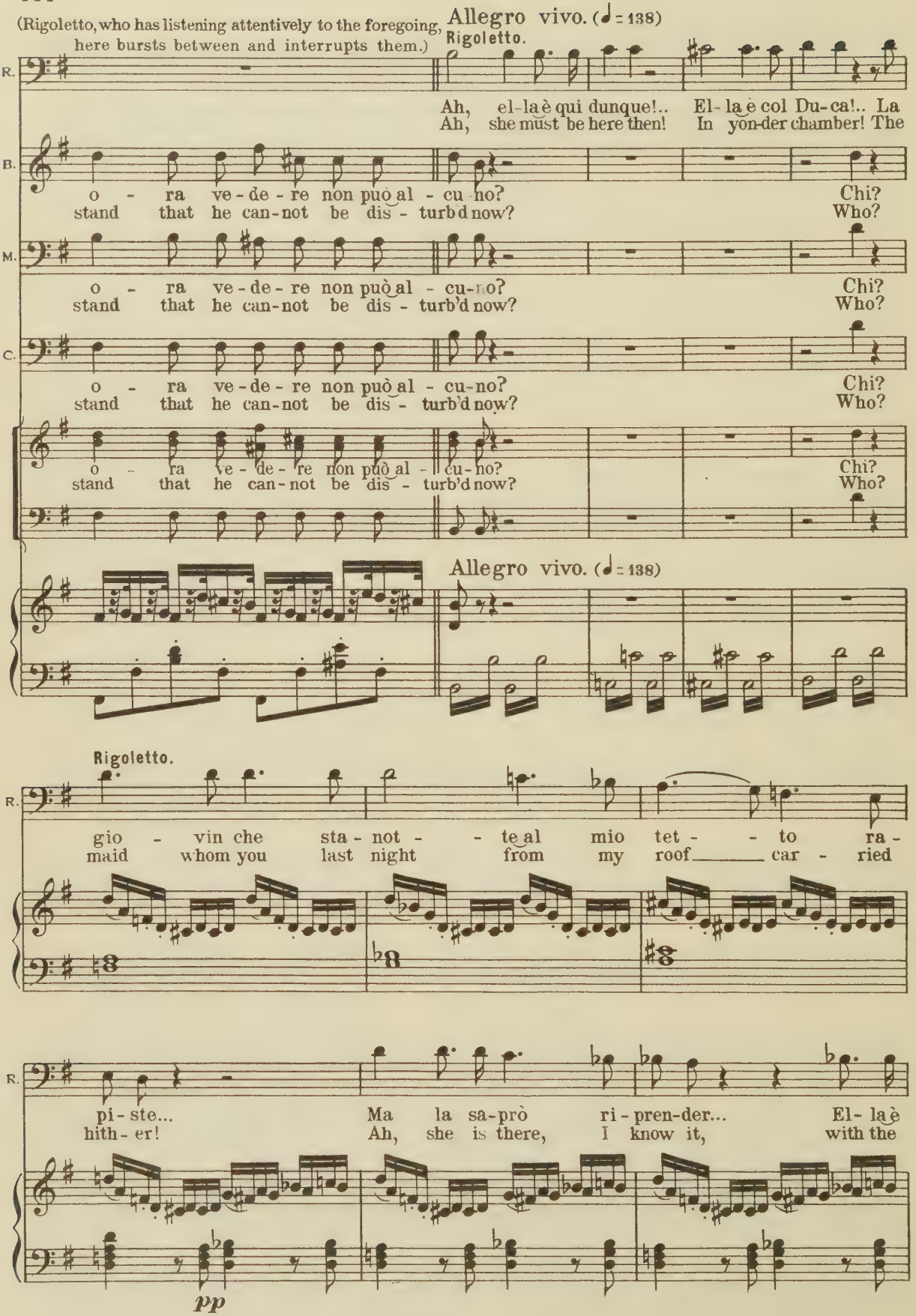

R.
sco-sta?)
ceal'd her?)
La rà, la rà, la rà, la rà, la rà, la
La ra, la ra, la ra, la ra, la ra, la
B.
pp (amongst themselves)
(Guarda - te com' è inquie-to!)
(He spies in ev-'ry quarter.)
M.
pp
(Guarda - te com' è inquie-to!)
(He spies in ev-'ry quarter.)
C.
pp
(Guarda - te com' è inquie-to!)
(He spies in ev-'ry quarter.)
pp
(Guar-da - te com' è in-quieto!)
(He spies in ev-'ry quarter.)
pp
(Guar-da - te com' è in-quieto!)
(He spies in ev-'ry quarter.)
8
(to Marullo)
R.
rà, la la, la ra la rà, ____ la rà, la la.
ra, la la, la ra, la ra, ____ la ra, la la.
Son fe - li - ce che nulla a voi nuo-
It is well that your lordship is un-
B.
pp
(Sì! sì! guar-da - te com' è inquieto!)
(Look, look, he spies in ev-'ry quarter.)
M.
pp
(Sì! sì! guar-da - te com' è inquieto!)
(Look, look, he spies in ev-'ry quarter.)
C.
pp
(Sì! sì! guar-da - te com' è inquieto!)
(Look, look, he spies in ev-'ry quarter.)
pp
(Sì! sì! guar-da - te com' è in-quieto!)
(Look, look, he spies in ev-'ry quarter.)
pp
(Sì! sì! guar-da - te com' è in-quieto!)
(Look, look, he spies in ev-'ry quarter.)
8

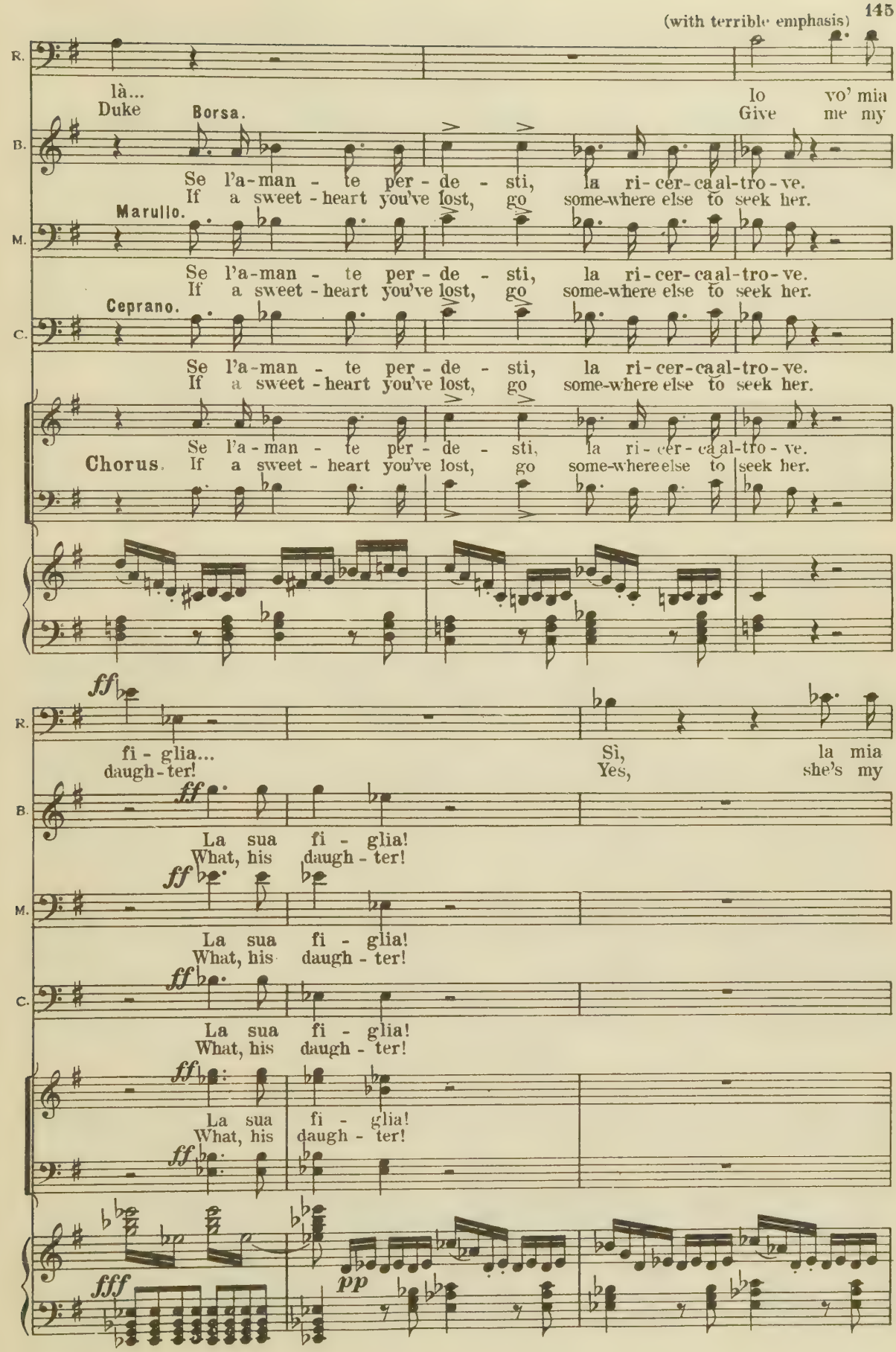

R.
ces - se l'a - ria di que-sta not - te.
in - jur'd, Night air so oft is fa - tal.
Marullo.
Sì... Oh fu il bel
Ah, the joke was
M.
Que-sta not - te!..
What's your mean-ing?
(goes to the back,
R.
col - po!..
clev - er!
Ah voi dor- mi - ste!
You ne'er slept bet - ter!
A - vrò dun-que so-
Then 'twas I who was
M.
S'ho dor-mi - to sem-pre.
Ne'er did I sleep bet - ter.
col canto
pp
and perceiving a handkerchief, takes it up and hides it)
R.
gna - to!.. La rà, la rà, la rà, la rà, la rà, la rà, la la.
dream-ing! La ra, la ra, la ra, la ra, la ra, la ra, la la.
Borsa.
B.
(Ve',
(See,
Marullo.
M.
(Ve',
(See,
Ceprano.
C.
(Ve',
(See,
Chorus.
(Ve',
(See,
a tempo

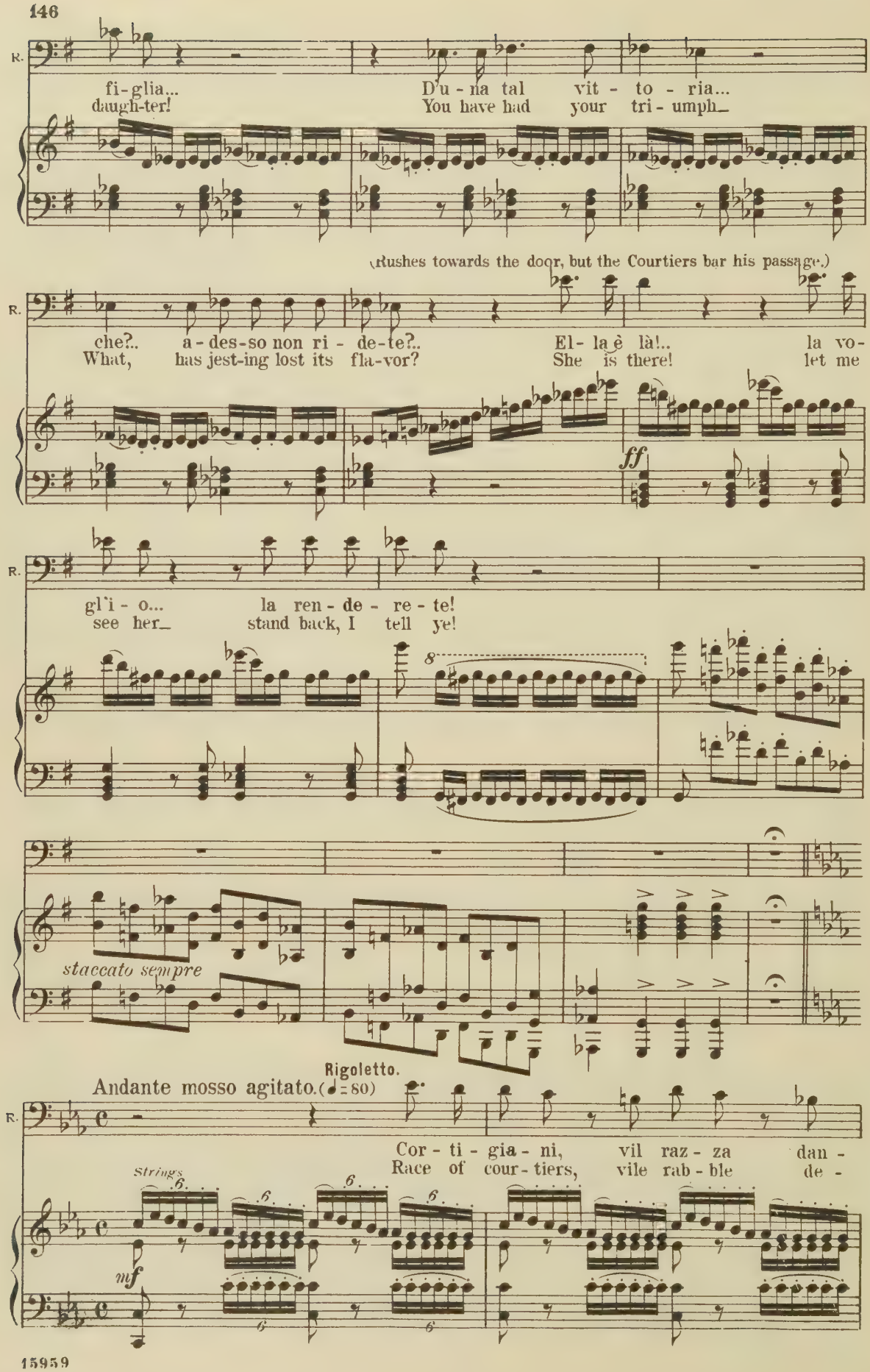

(looking at the handkerchief)
R.
(Non è il su - o.)
('Tis not hers.)
B.
ve', co - me tut - to os - ser - va!)
see, noth - ing here es - capes him.)
M.
ve', co - me tut - to os - ser - va!)
see, noth - ing here es - capes him.)
C.
ve', co - me tut - to os - ser - va!)
see, noth - ing here es - capes him.)
ve', co - me tut - to os - ser - va!)
see, noth - ing here es - capes him.)
A Page (enters).
R. P.
Dor-me il Du - ca tut-tor?
Is the Duke still a-sleep?
Al suo
By the
B.
Sì, dor-me an-co - ra.
Yes, still he's sleep-ing.
M.
Sì, dor-me an-co - ra.
Yes, still he's sleep-ing.
C.
Sì, dor-me an-co - ra.
Yes, still he's sleep-ing.
Sì, dor-me an-co - ra.
Yes, still he's sleep-ing.

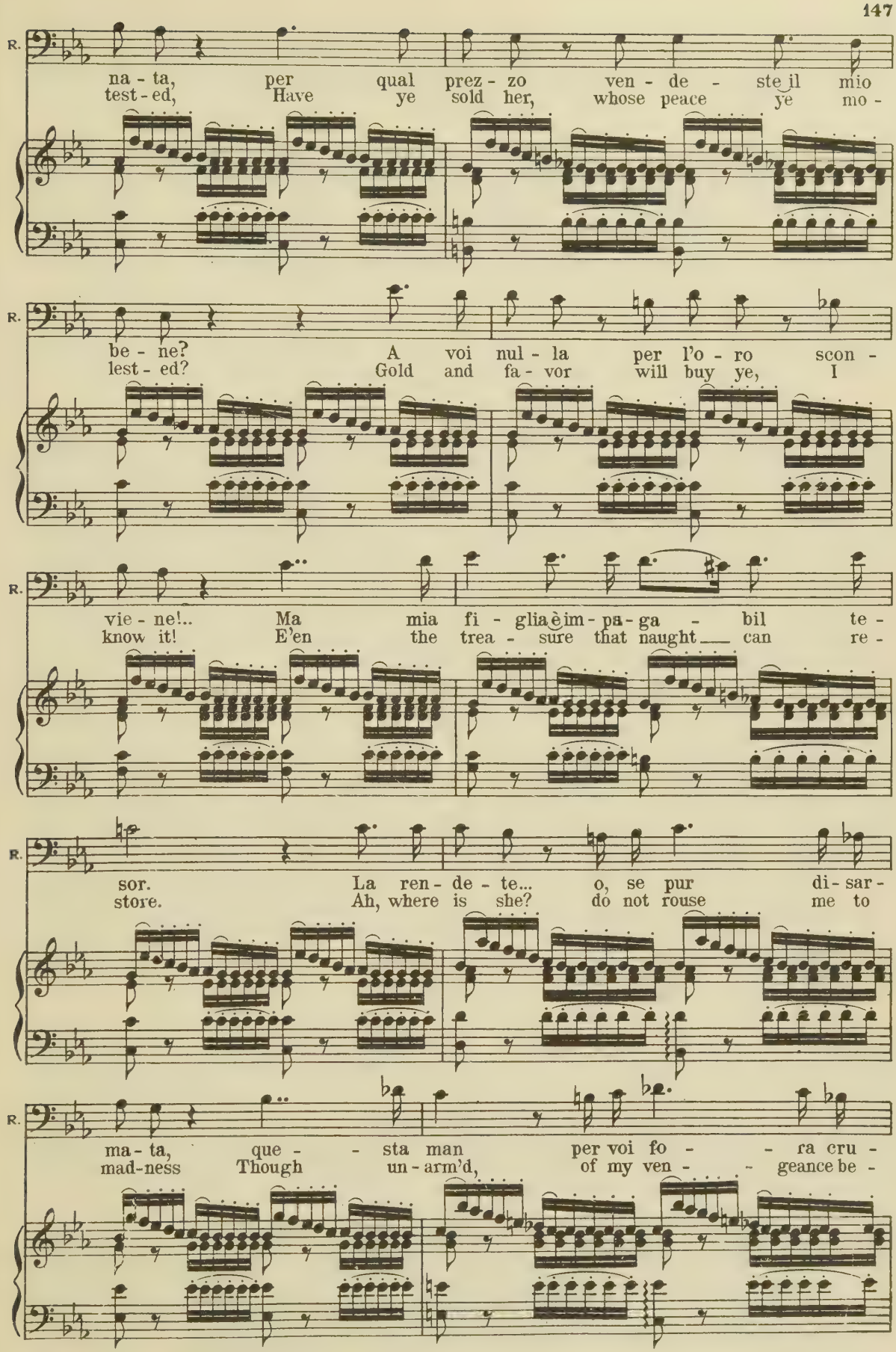

P.
C.
spo - so par - lar vuol la Du - ches - sa.
Duch - ess I'm sent to crave an au - dience.
Ceprano.
Dor - me.
He sleeps yet.
P.
Page.
Qui or or con voi non e - ra?
Why, a mo - ment since he pass'd me?
B.
Borsa.
È a cac - cia.
He's out hunt - ing.
P.
Sen - za pag - gi! Sen - z'ar - mi!
With no es - cort? so late, too?
B.
Borsa.
E non ca - pi - sci che per
Are you too dull to un - der -
M.
Marullo.
E non ca - pi - sci che per
Are you too dull to un - der -
C.
Ceprano.
E non ca - pi - sci che per
Are you too dull to un - der -
Chorus.
E non ca - pi - sci che per
Are you too dull to un - der -

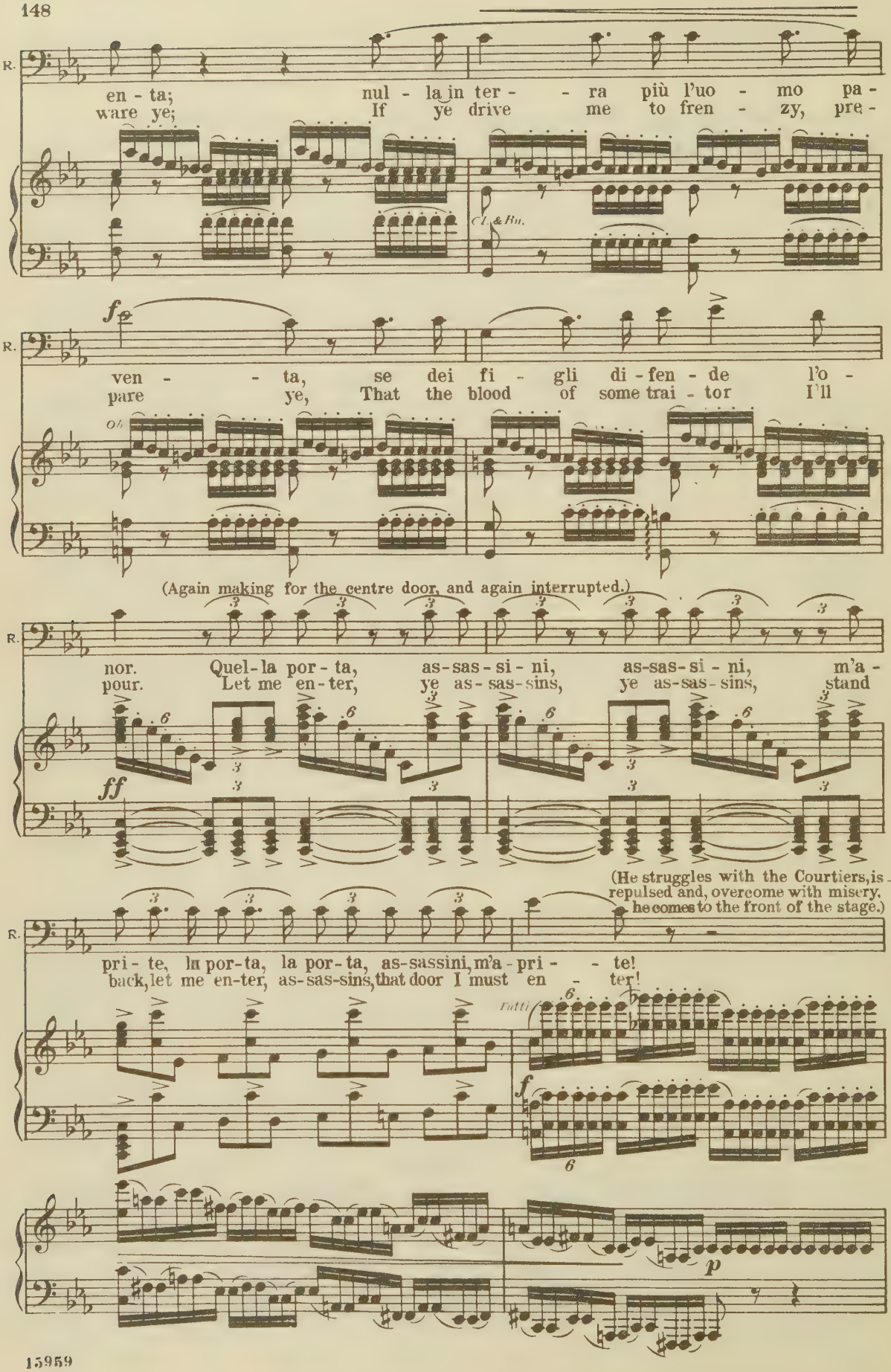
(Rigoletto, who has listening attentively to the foregoing, here bursts between and interrupts them.)

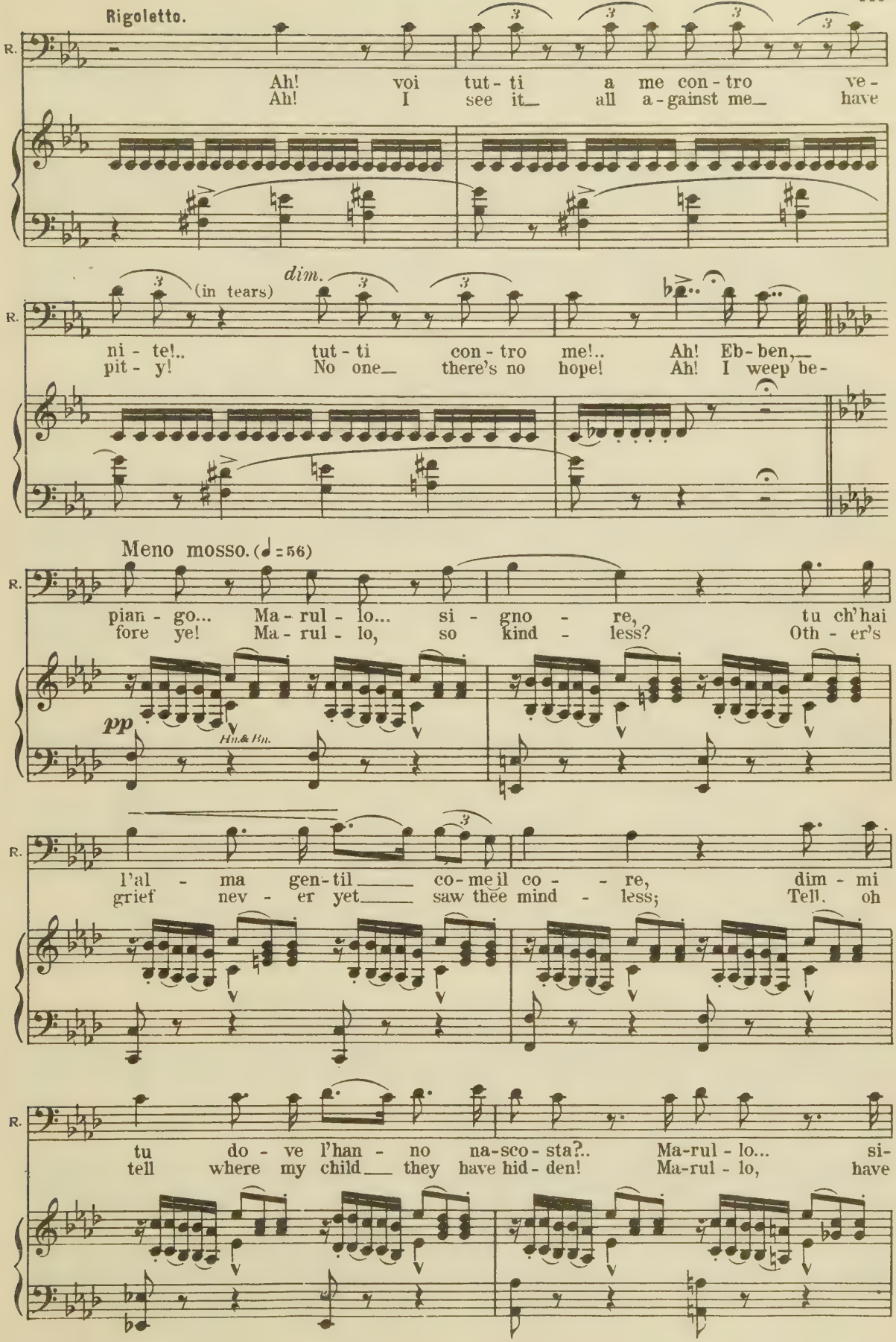


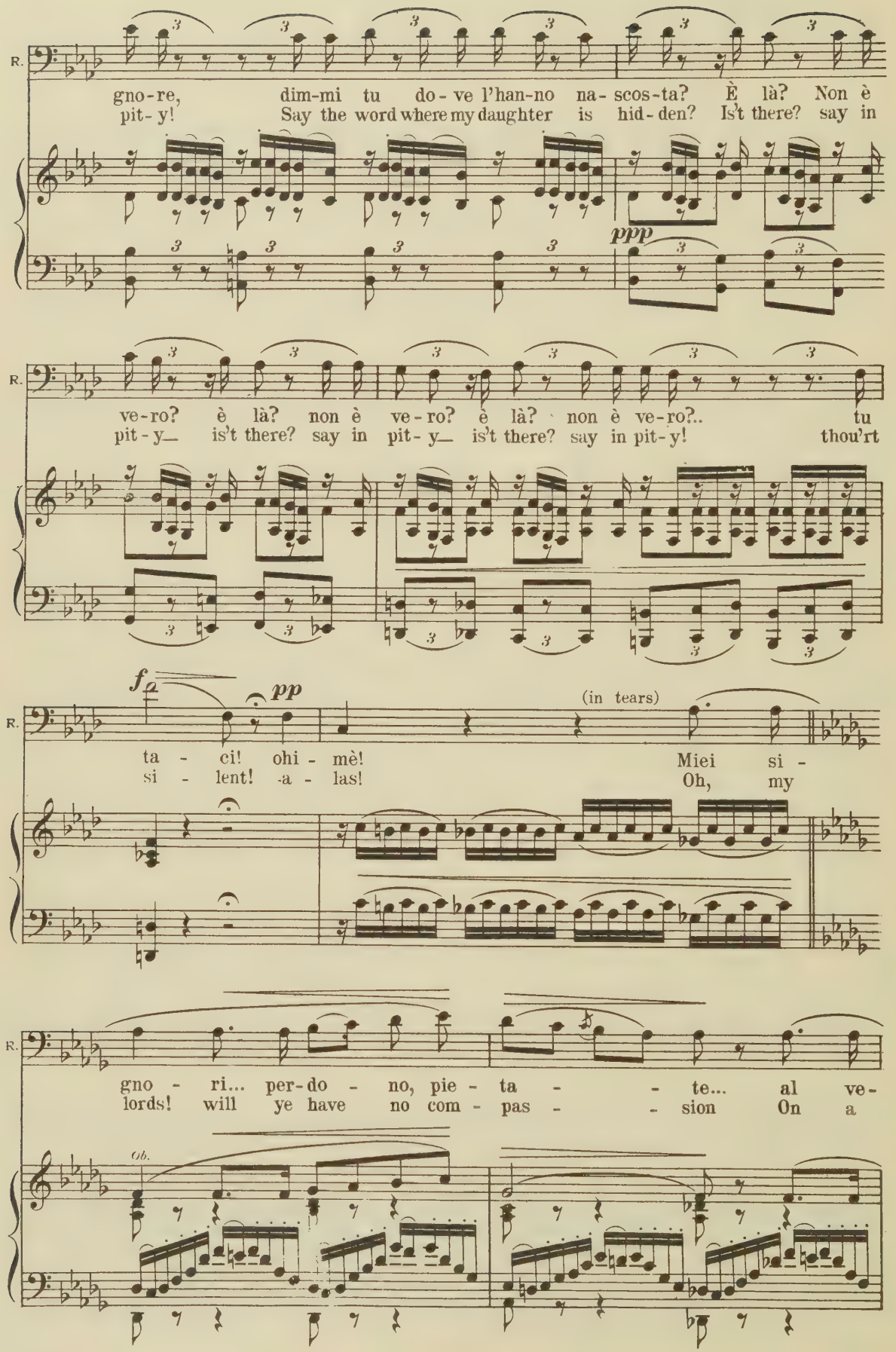

(with terrible emphasis)
R.
là...
Duke
Borsa.
lo vo' mia
Give me my
B.
Se l'a-man - te per - de - sti, la ri-cer-ca al-tro-ve.
If a sweet-heart you've lost, go some-where else to seek her.
Marullo.
M.
Se l'a-man - te per - de - sti, la ri-cer-ca al-tro-ve.
If a sweet-heart you've lost, go some-where else to seek her.
Ceprano.
C.
Se l'a-man - te per - de - sti, la ri-cer-ca al-tro-ve.
If a sweet-heart you've lost, go some-where else to seek her.
Chorus.
Se l'a-man - te per - de - sti, la ri-cer-ca al-tro-ve.
If a sweet-heart you've lost, go some-where else to seek her.
ff
fi - glia...
daugh-ter!
Sì,
Yes,
la mia
she's my
La sua fi - glia!
What, his daugh - ter!
fff
pp

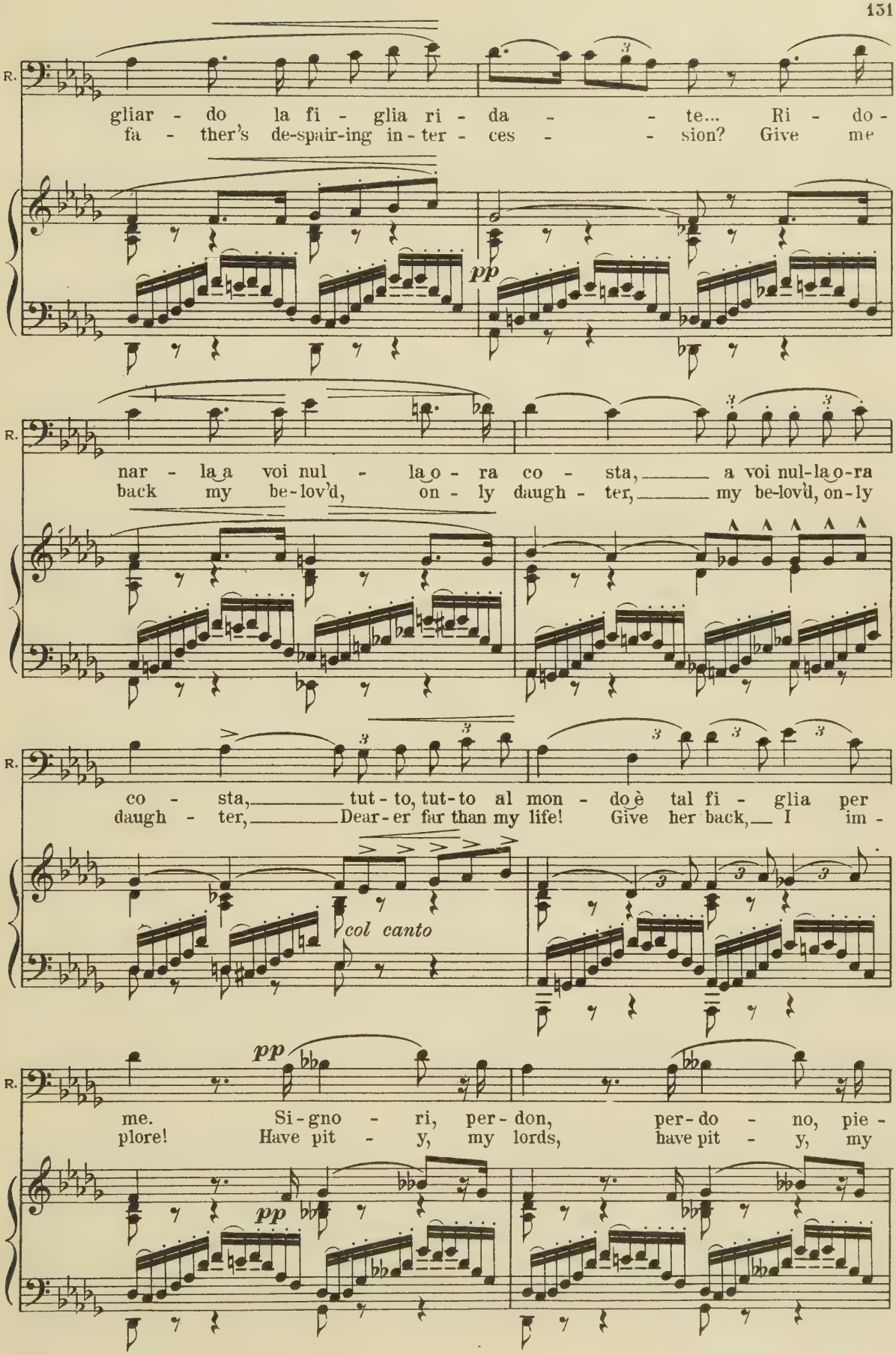

R.
fi-glia...
daugh-ter!
D'u-na tal vit-to-ria...
You have had your tri-umph_
(Rushes towards the door, but the Courtiers bar his passage.)
che?.. a-des-so non ri-de-te?..
What, has jest-ing lost its fla-vor?
El-la è là!..
She is there!
la vo-
let me
ff
gl'i-o...
see her_
la ren-de-re-te!
stand back, I tell ye!
8
staccato sempre
Rigoletto.
Andante mosso agitato.(♩=80)
Cor-ti-gia-ni, vil raz-za dan-
Race of cour-tiers, vile rab-ble de-
Strings
6
mf

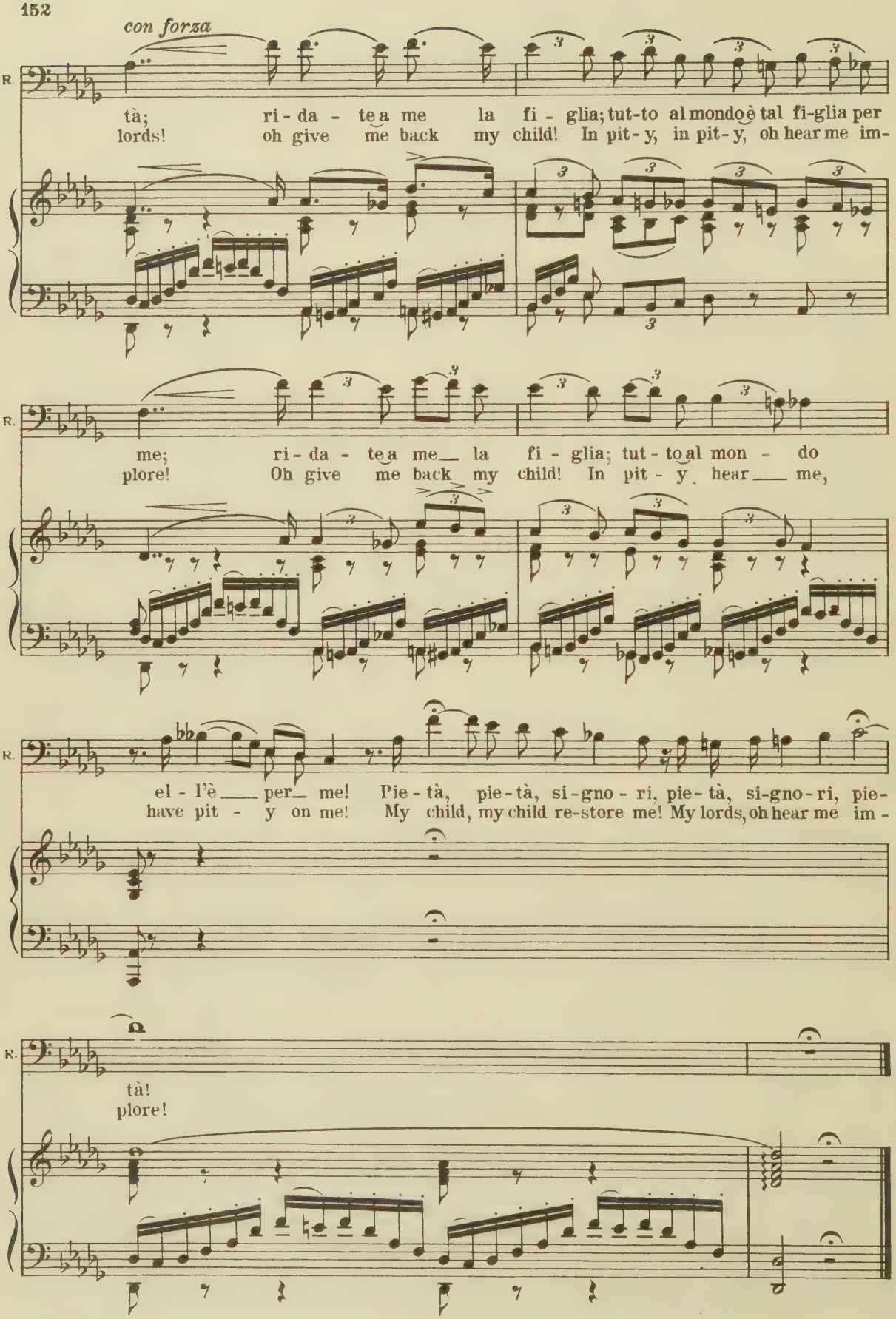

R.
na - ta, per qual prez - zo ven - de - ste il mio
test - ed, Have ye sold her, whose peace ye mo -
R.
be - ne? A voi nul - la per l'o - ro scon -
lest - ed? Gold and fa - vor will buy ye, I
R.
vie - ne!.. Ma mia fi - glia è im - pa - ga - bil te -
know it! E'en the trea - sure that naught can re -
R.
sor. La ren - de - te... o, se pur di - sar -
store. Ah, where is she? do not rouse me to
R.
ma - ta, que - sta man per voi fo - ra cru -
mad-ness Though un - arm'd, of my ven - geance be -


R.
en - ta;
ware ye;
nul - la in ter - - ra più l'uo - mo pa -
If ye drive me to fren - zy, pre -
Cl. & Bn.
fp
R.
ven - - ta, se dei fi - gli di - fen - de l'o -
pare ye, That the blood of some trai - tor I'll
Ob.
(Again making for the centre door, and again interrupted.)
R.
nor. Quel - la por - ta, as - sas - si - ni, as - sas - si - ni, m'a -
pour. Let me en - ter, ye as - sas - sins, ye as - sas - sins, stand
ff
(He struggles with the Courtiers, is repulsed and, overcome with misery, he comes to the front of the stage.)
R.
pri - te, la por - ta, la por - ta, as - sassini, m'a - pri - - te!
back, let me en - ter, as - sas - sins, that door I must en - - ter!
Tutti
f
p


Rigoletto.
R.
Ah! voi tut - ti a me con - tro ve -
Ah! I see it all a - gainst me have
dim.
(in tears)
ni - te!.. tut - ti con - tro me!.. Ah! Eb - ben,
pit - y! No one there's no hope! Ah! I weep be -
Meno mosso. (♩ = 56)
pian - go... Ma - rul - lo... si - gno - re, tu ch'hai
fore ye! Ma - rul - lo, so kind - less? Oth - er's
pp
Hn. & Bn.
l'al - ma gen - til co - me il co - re, dim - mi
grief nev - er yet saw thee mind - less; Tell, oh
tu do - ve l'han - no na - sco - sta?.. Ma - rul - lo... si -
tell where my child they have hid - den! Ma - rul - lo, have


R.
gno-re, dim-mi tu do-ve l'han-no na-scos-ta? È là? Non è
pit-y! Say the word where my daughter is hid-den? Is't there? say in
ppp
ve-ro? è là? non è ve-ro? è là? non è ve-ro?.. tu
pit-y_ is't there? say in pit-y_ is't there? say in pit-y! thou'rt
f
pp
(in tears)
ta-ci! ohi-mè! Miei si-
si-lent! a-las! Oh, my
gno-ri... per-do-no, pie-ta-te... al ve-
lords! will ye have no com-pas-sion On a
Ob.


R.
gliar - do la fi - glia ri - da - - te... Ri - do -
fa - ther's de-spair-ing in - ter - ces - - sion? Give me
pp
R.
nar - la a voi nul - la o - ra co - sta, a voi nul-la o-ra
back my be-lov'd, on - ly daugh - ter, my be-lov'd, on-ly
R.
co - sta, tut - to, tut-to al mon - do è tal fi - glia per
daugh - ter, Dear-er far than my life! Give her back, I im -
col canto
R.
pp
me. Si-gno - ri, per-don, per-do - no, pie -
plore! Have pit - y, my lords, have pit - y, my
pp


con forza
R.
tà; ri - da - te a me la fi - glia; tut-to al mondo è tal fi-glia per
lords! oh give me back my child! In pit-y, in pit-y, oh hear me im-
me; ri - da - te a me la fi - glia; tut - to al mon - do
plore! Oh give me back my child! In pit - y hear me,
el - l'è per me! Pie - tà, pie - tà, si - gno - ri, pie - tà, si-gno-ri, pie-
have pit - y on me! My child, my child re-store me! My lords, oh hear me im -
tà!
plore!

Nº 13 & 14. "Tutte le feste al tempio."
Recitative, Chorus and Duet.

(Gilda rushes from the room at the left hand and throws herself into her father's arms.)

Allegro assai vivo ed agitato (♩=144) Gilda. Rigoletto.

G. R. Mio pa dre! Di - o! mia
My fa - ther! Gil - da, my

Tutti

Piano. *f*

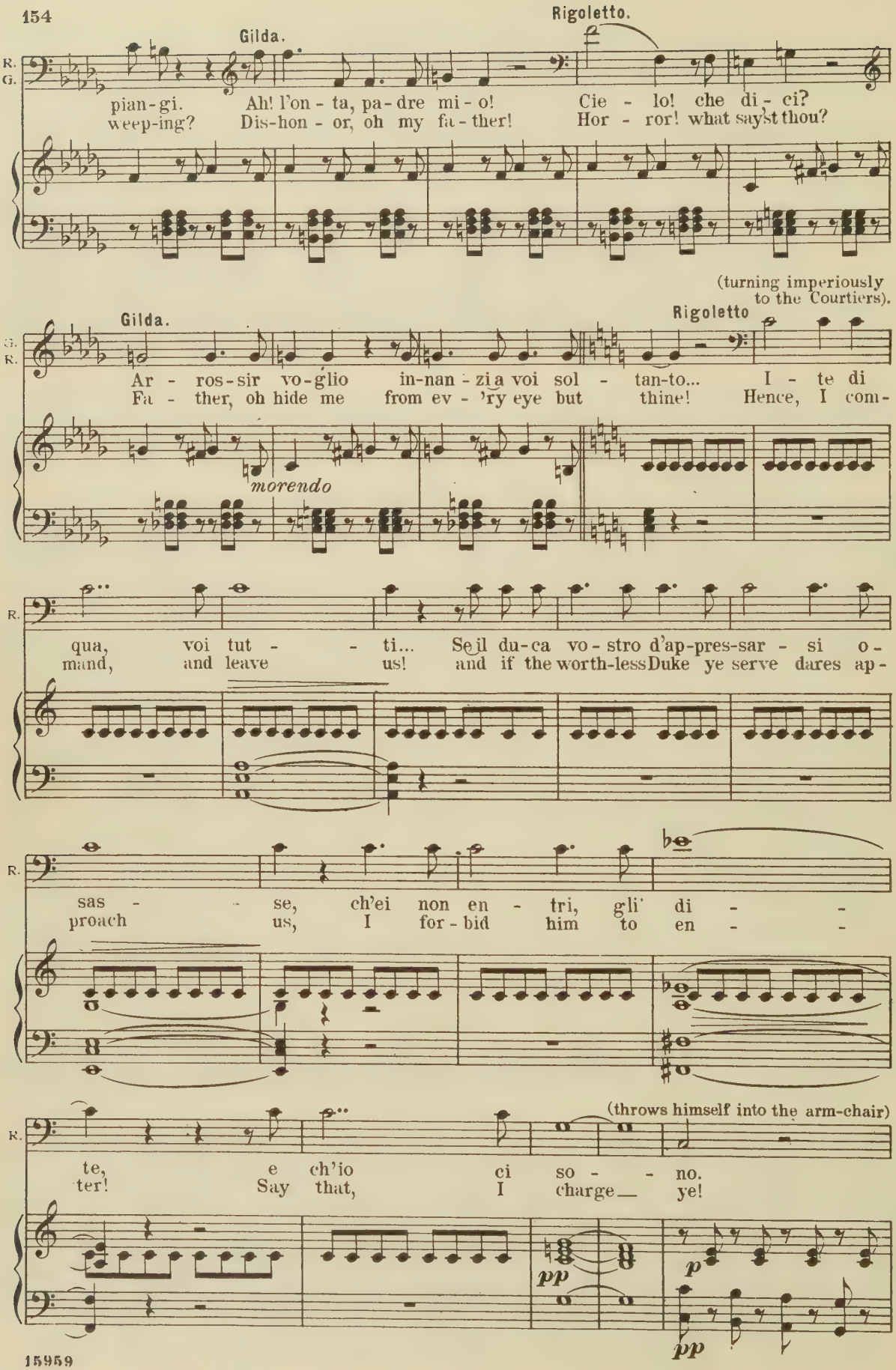
R. Gil - da! Si-
daugh - ter! My

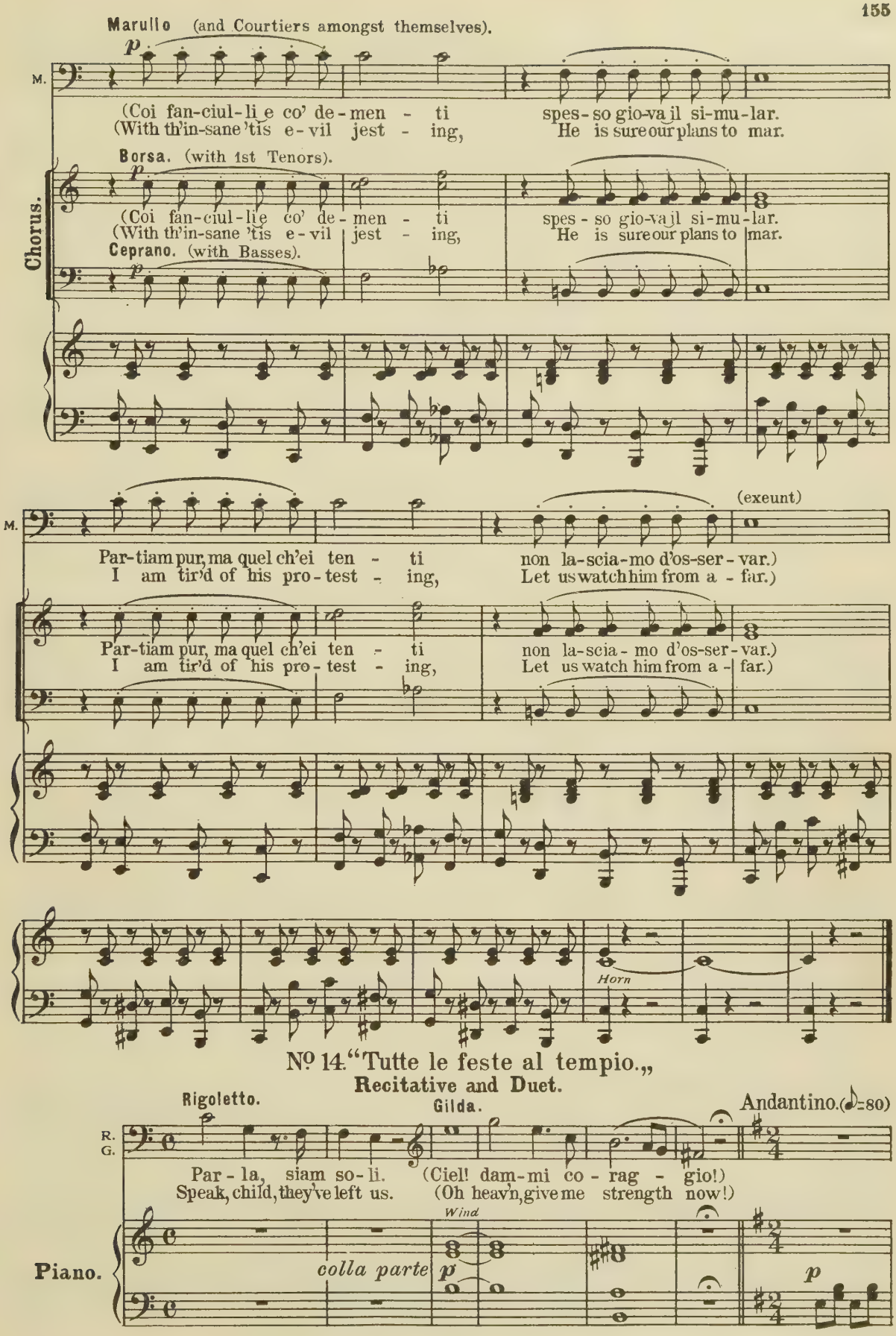
dim. *pp*

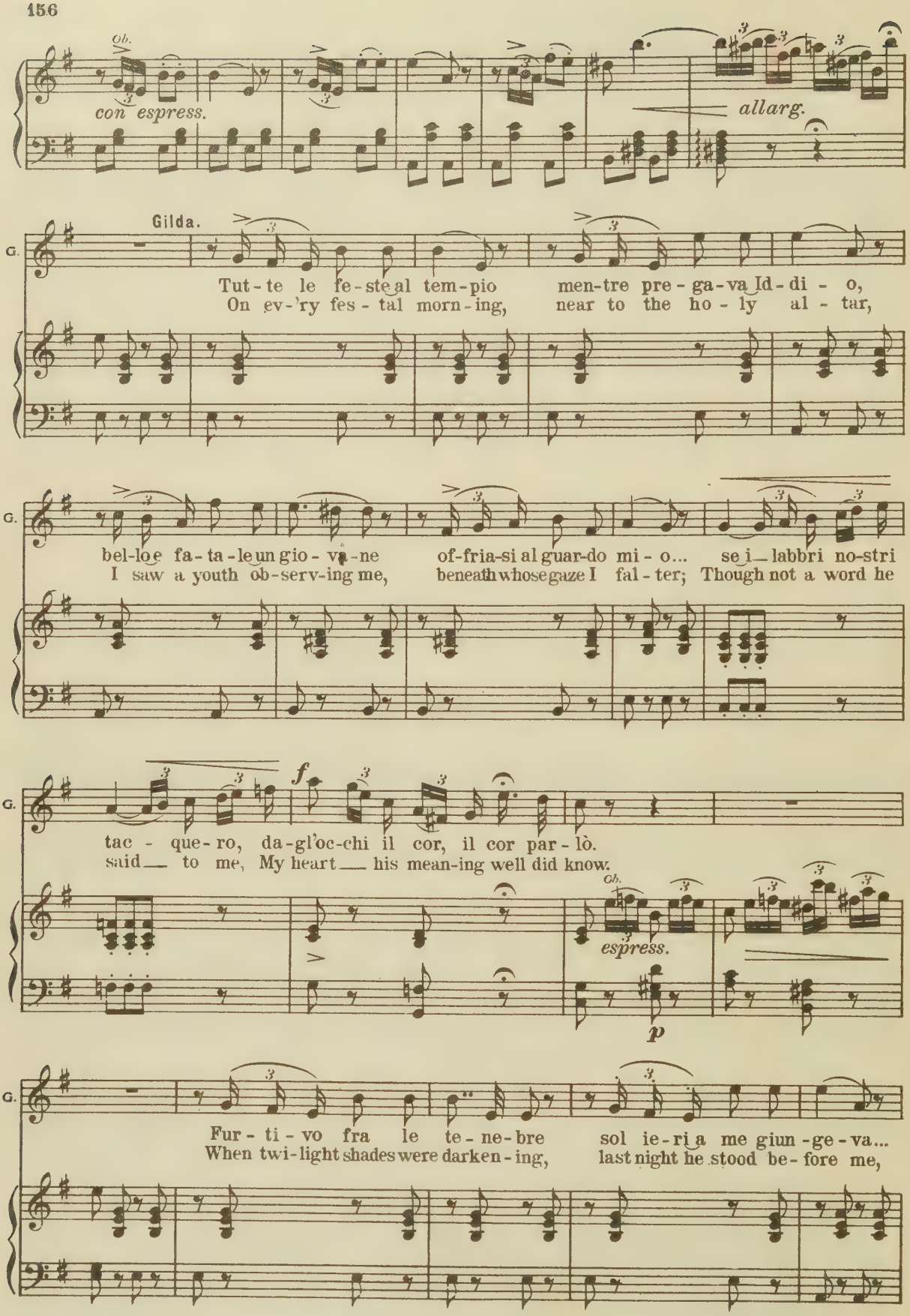
R. gno-ri... in es - sa... è tut - ta la mia fa-mi-glia... Non te-mer più
lost one my trea - sure my lords, she is all I cher-ish; Now we need fear

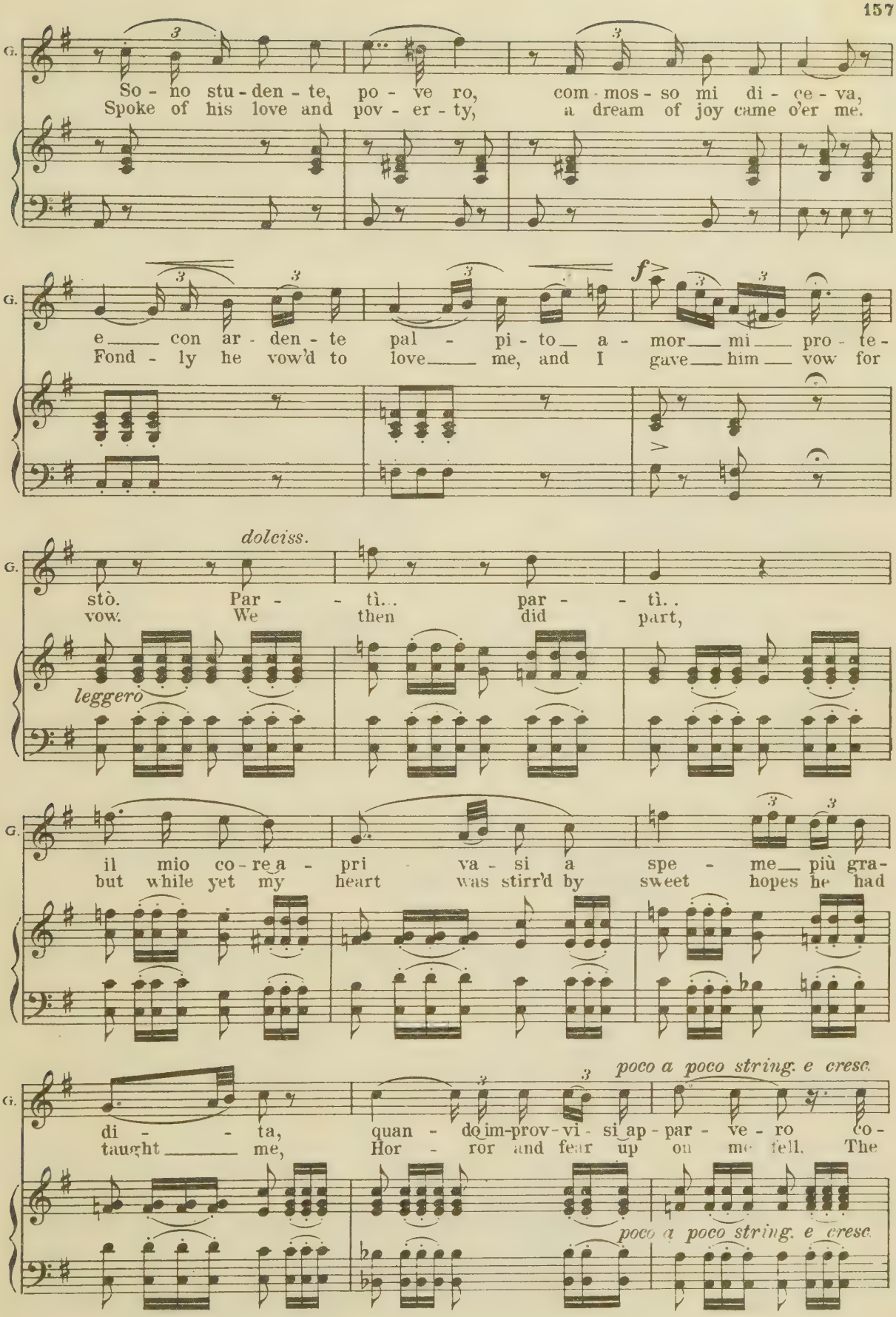
R. (to the Courtiers)
nul-la; an - - ge-lo mi - o... fu scherzo!.. non è
noth-ing; an - - gel, I've found thee! Come tell me, 'twas but

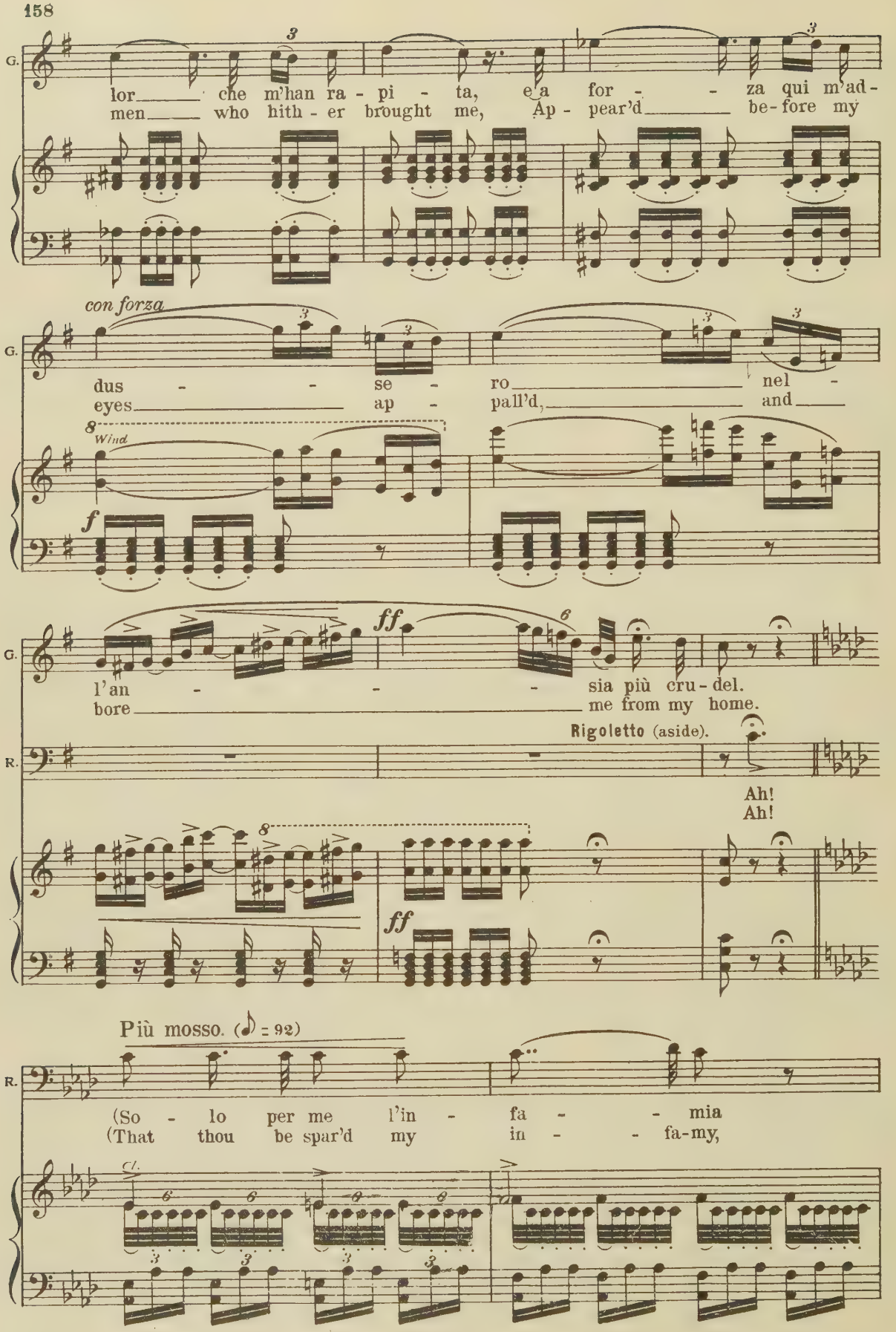
R. (to Gilda)
ve - ro? Io che pur pian - si or ri - do... E tu, a che
jest-ing? I, who was weep - ing, re-joice now. But why art thou

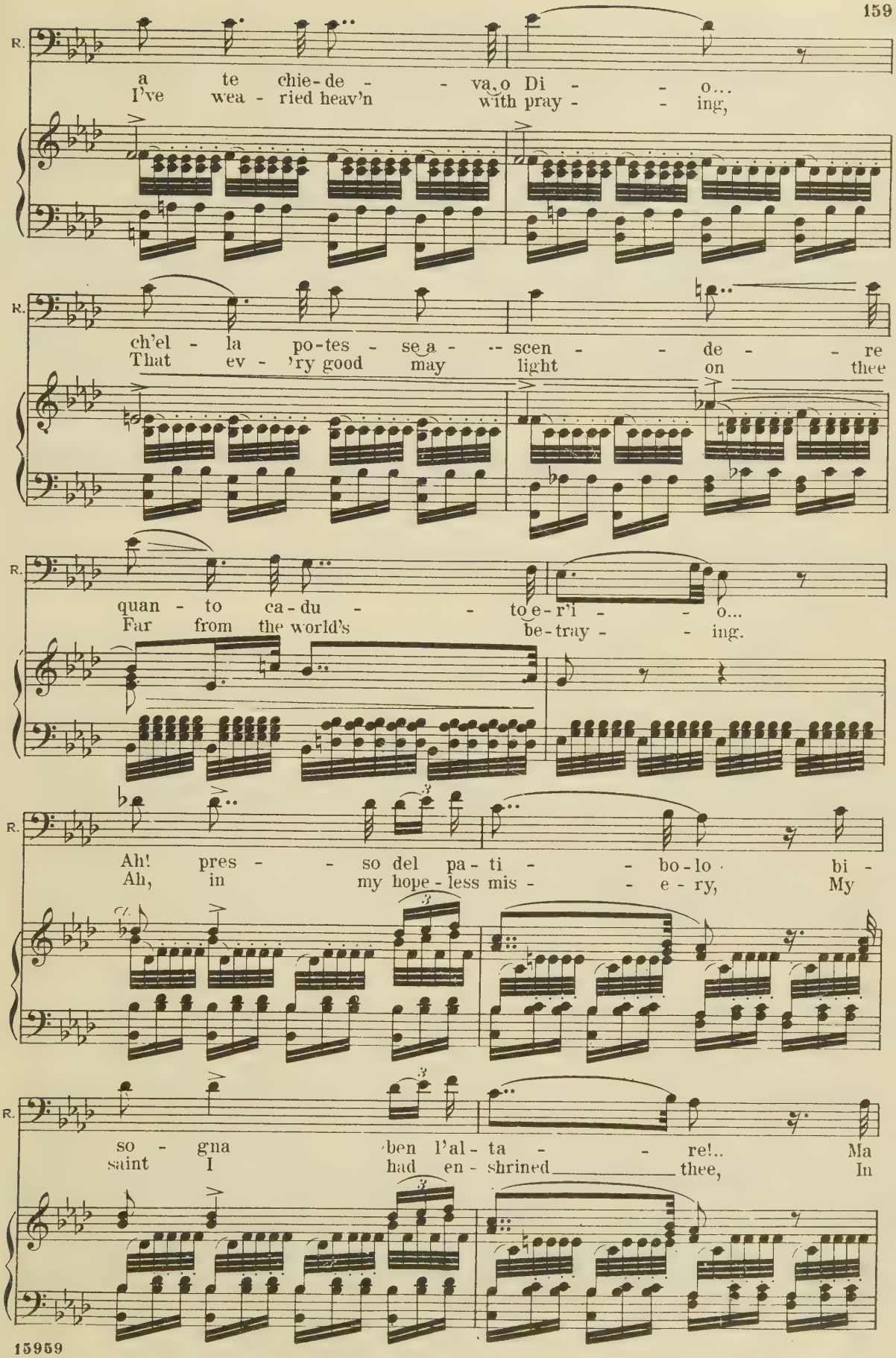

Gilda.
Rigoletto.
R. G.
pian-gi. Ah! l'on-ta, pa-dre mi-o! Cie-lo! che di-ci?
weep-ing? Dis-hon-or, oh my fa-ther! Hor-ror! what say'st thou?
(turning imperiously to the Courtiers).
Gilda.
Rigoletto
G. R.
Ar-ros-sir vo-glio in-nan-zi a voi sol-tan-to... I-te di
Fa-ther, oh hide me from ev-'ry eye but thine! Hence, I com-
morendo
R.
qua, voi tut-ti... Se il du-ca vo-stro d'ap-pres-sar-si o-
mand, and leave us! and if the worth-less Duke ye serve dares ap-
R.
sas-se, ch'ei non en-tri, gli' di-
proach us, I for-bid him to en-
(throws himself into the arm-chair)
R.
te, e ch'io ci so-no.
ter! Say that, I charge ye!
pp
p
pp

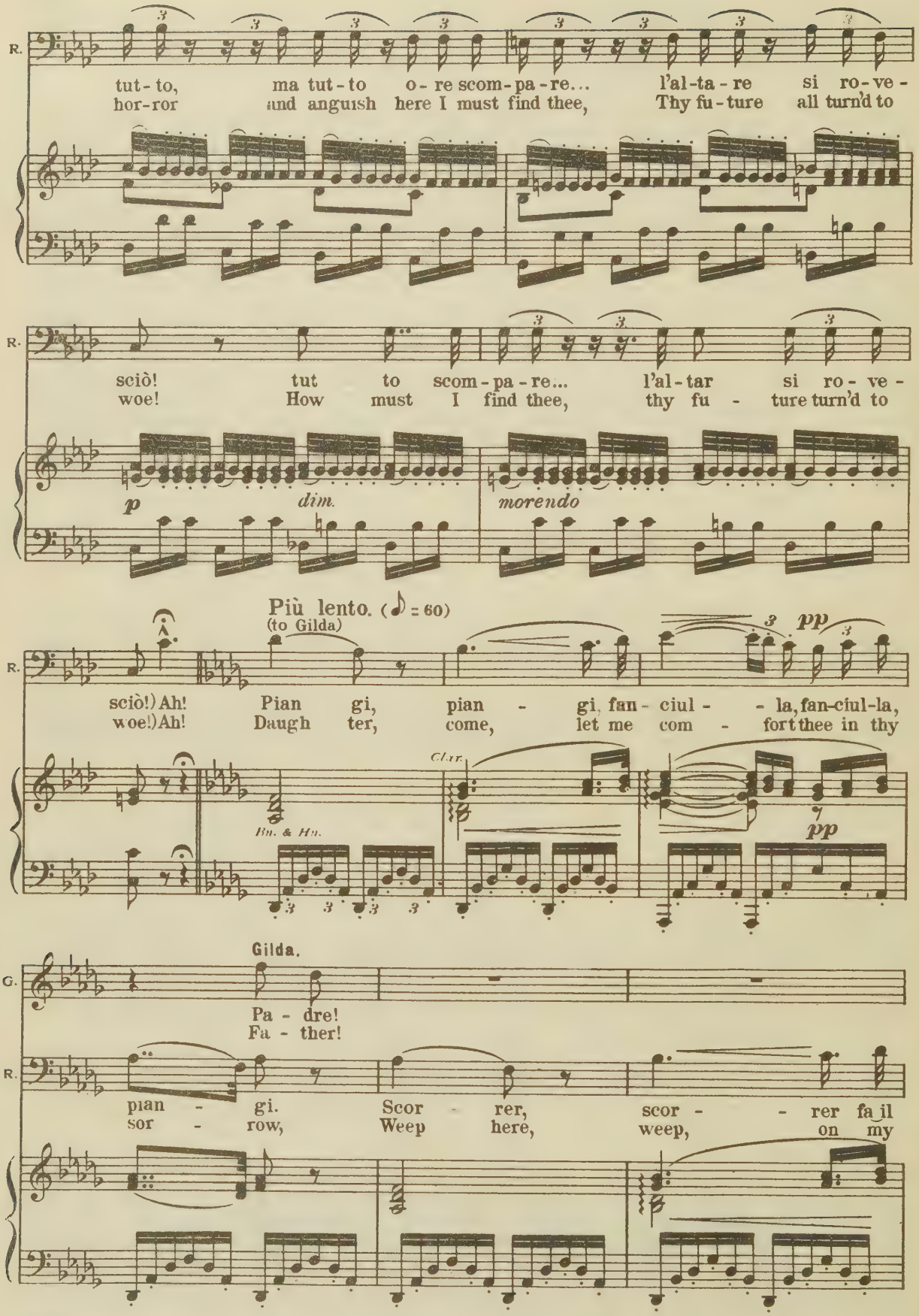

Marullo (and Courtiers amongst themselves).
M.
(Coi fan-ciul-li e co' de-men - ti spes-so gio-va il si-mu-lar.
(With th'in-sane 'tis e-vil jest - ing, He is sure our plans to mar.
Borsa. (with 1st Tenors).
Chorus.
(Coi fan-ciul-li e co' de-men - ti spes-so gio-va il si-mu-lar.
(With th'in-sane 'tis e-vil jest - ing, He is sure our plans to mar.
Ceprano. (with Basses).
(exeunt)
M.
Par-tiam pur, ma quel ch'ei ten - ti non la-scia-mo d'os-ser-var.)
I am tir'd of his pro-test - ing, Let us watch him from a - far.)
Par-tiam pur, ma quel ch'ei ten - ti non la-scia-mo d'os-ser-var.)
I am tir'd of his pro-test - ing, Let us watch him from a - far.)
Horn
Nº 14. "Tutte le feste al tempio."
Recitative and Duet.
Rigoletto.
Gilda.
Andantino. (♩=80)
R.
G.
Par-la, siam so-li. (Ciel! dam-mi co-rag - gio!)
Speak, child, they've left us. (Oh heav'n, give me strength now!)
Wind
Piano.
colla parte
p
p

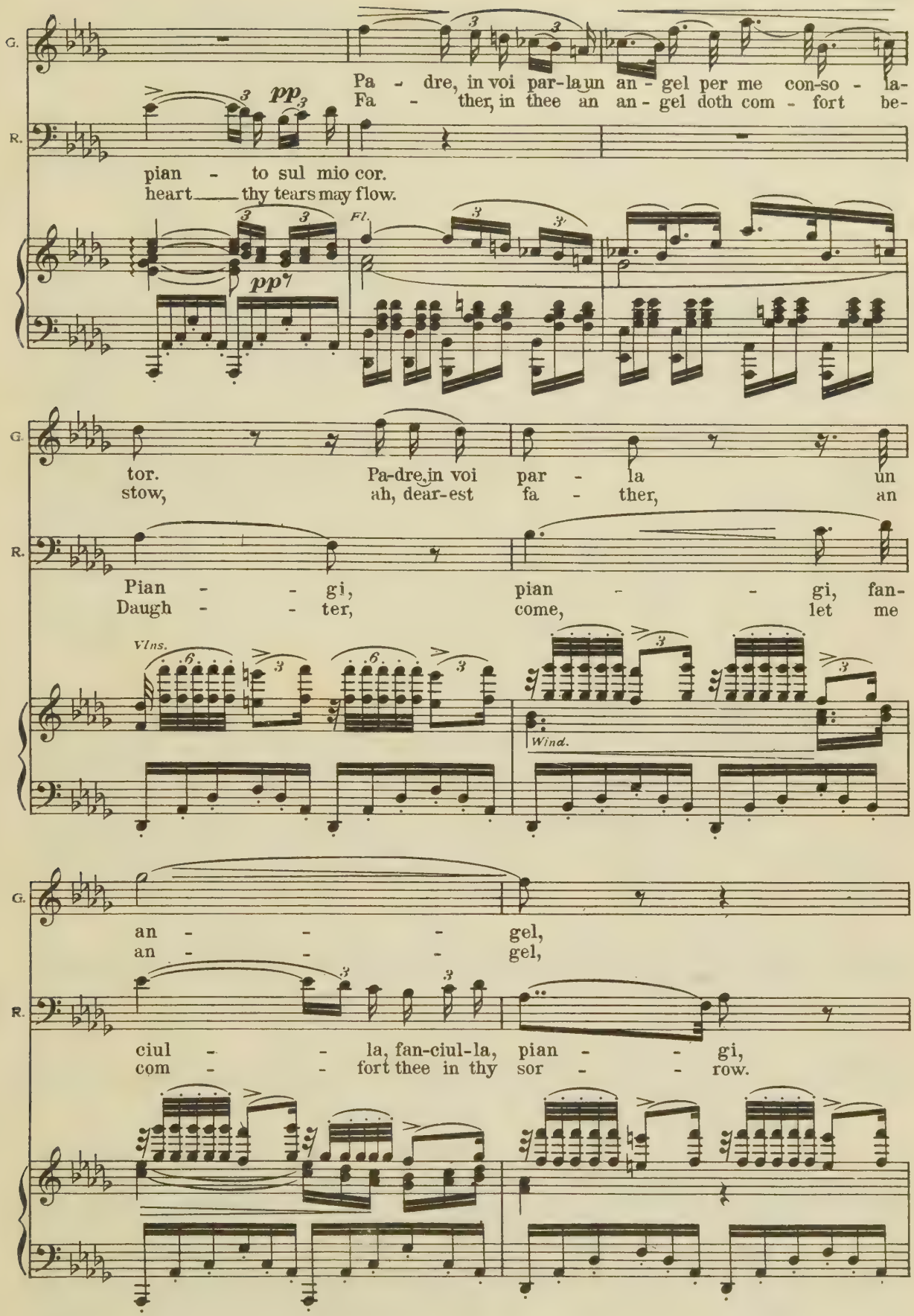

Ob.
con espress.
allarg.
Gilda.
G.
Tut-te le fe-ste al tem-pio men-tre pre-ga-va Id-di-o,
On ev-'ry fes-tal morn-ing, near to the ho-ly al-tar,
bel-loe fa-ta-le un gio-va-ne of-fria-si al guar-do mi-o... se i labbri no-stri
I saw a youth ob-serv-ing me, beneath whose gaze I fal-ter; Though not a word he
f
tac-que-ro, da-gl'oc-chi il cor, il cor par-lò.
said to me, My heart his mean-ing well did know.
Ob.
espress.
p
Fur-ti-vo fra le te-ne-bre sol ie-ri a me giun-ge-va...
When twi-light shades were darken-ing, last night he stood be-fore me,

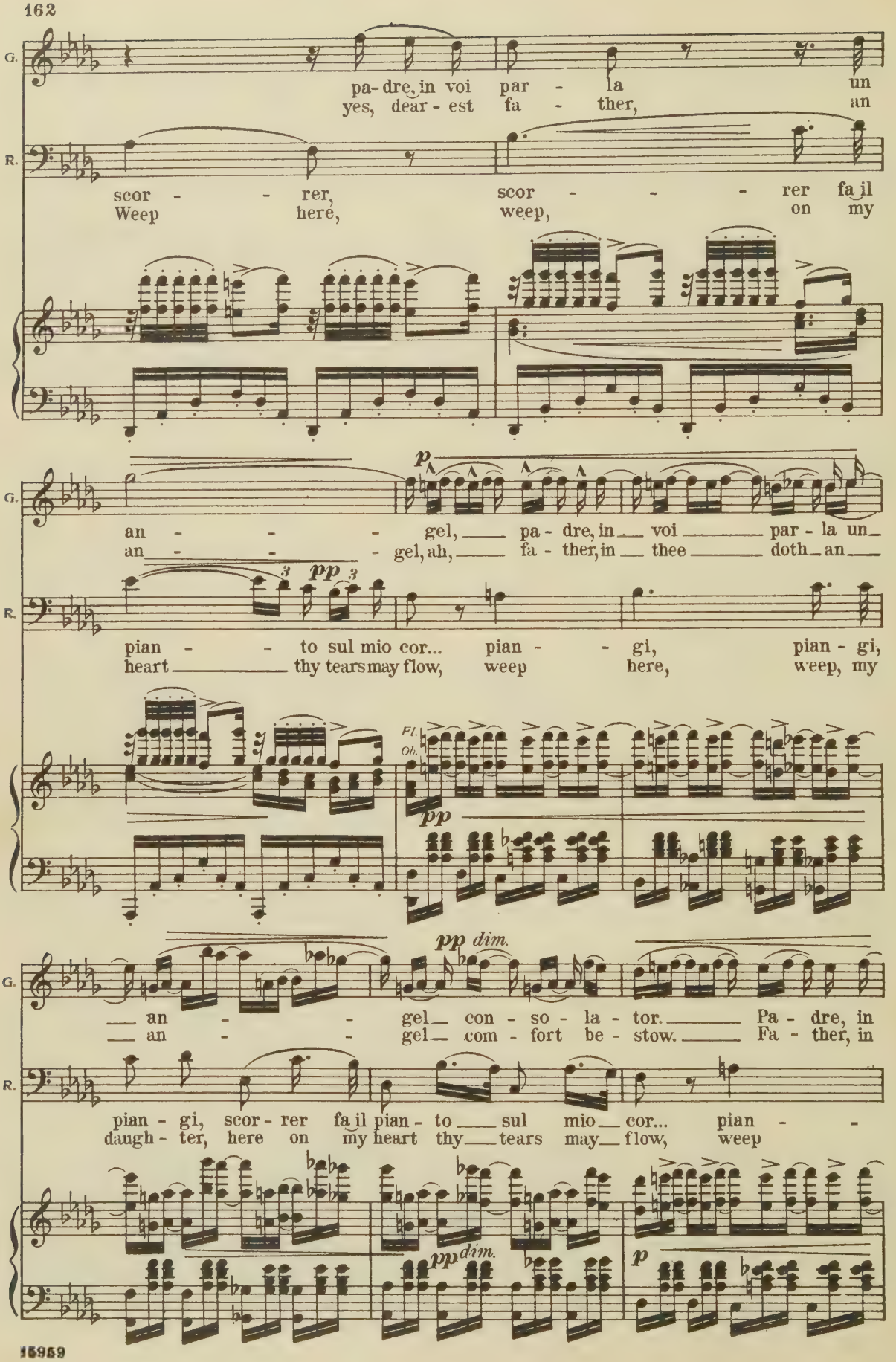

So - no stu - den - te, po - ve ro, com - mos - so mi di - ce - va,
Spoke of his love and pov - er - ty, a dream of joy came o'er me.
e con ar - den - te pal - pi - to a - mor mi pro - te -
Fond - ly he vow'd to love me, and I gave him vow for
dolciss.
stò. Par - tì... par - tì..
vow. We then did part,
leggero
il mio co - re a - pri va - si a spe - me più gra -
but while yet my heart was stirr'd by sweet hopes he had
poco a poco string. e cresc.
di - ta, quan - do im-prov - vi - si ap - par - ve - ro co -
taught me, Hor - ror and fear up on me fell. The
poco a poco string. e cresc.

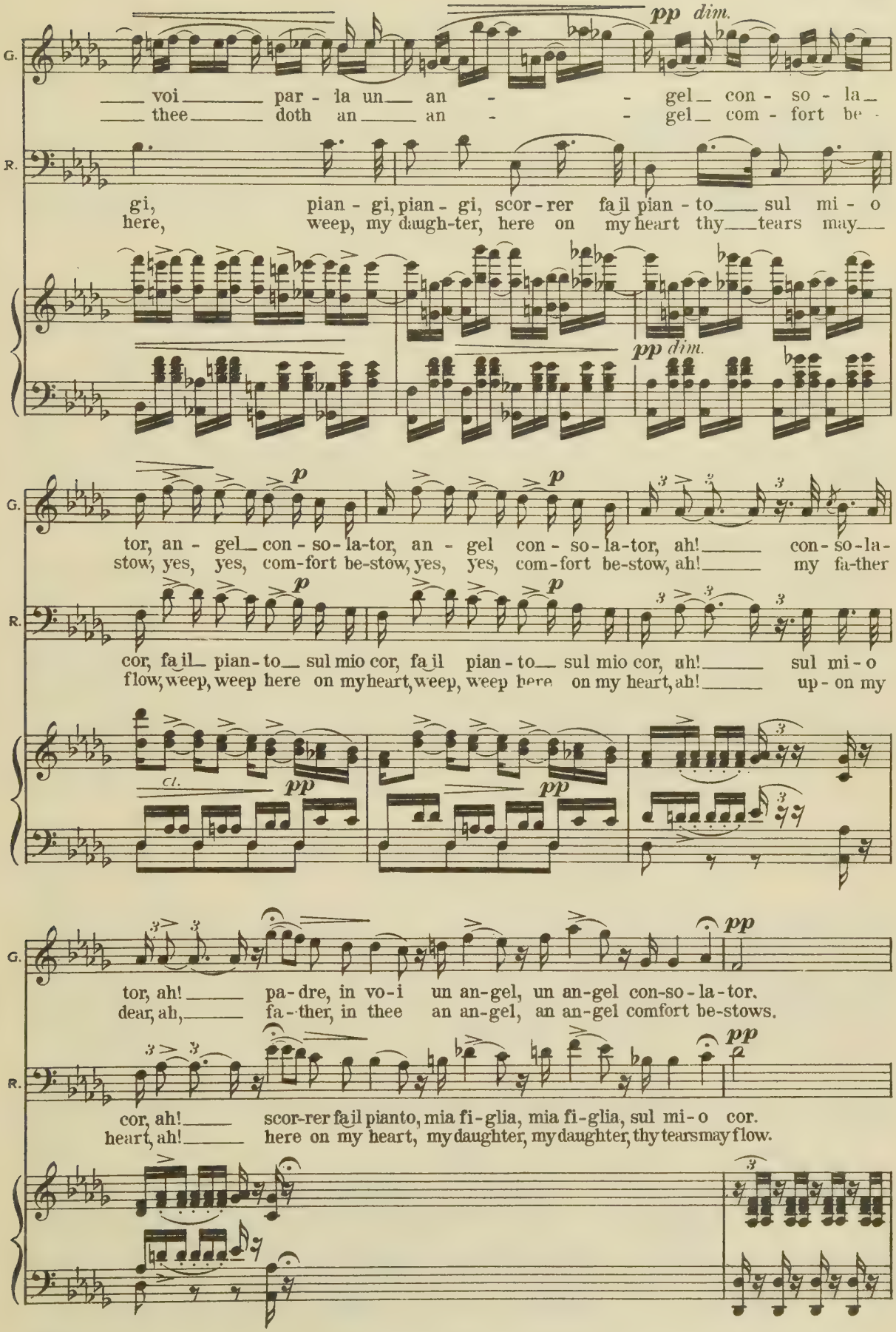

G.
lor che m'han ra - pi - ta, e a for - - za qui m'ad-
men who hith - er brought me, Ap - pear'd be-fore my
con forza
dus - - se - ro nel -
eyes ap - pall'd, and
8
Wind
f
ff
l'an - - - sia più cru - del.
bore me from my home.
R.
Rigoletto (aside).
Ah!
Ah!
Più mosso. (♪ = 92)
(So - lo per me l'in - fa - - mia
(That thou be spar'd my in - - fa-my,
Cl.

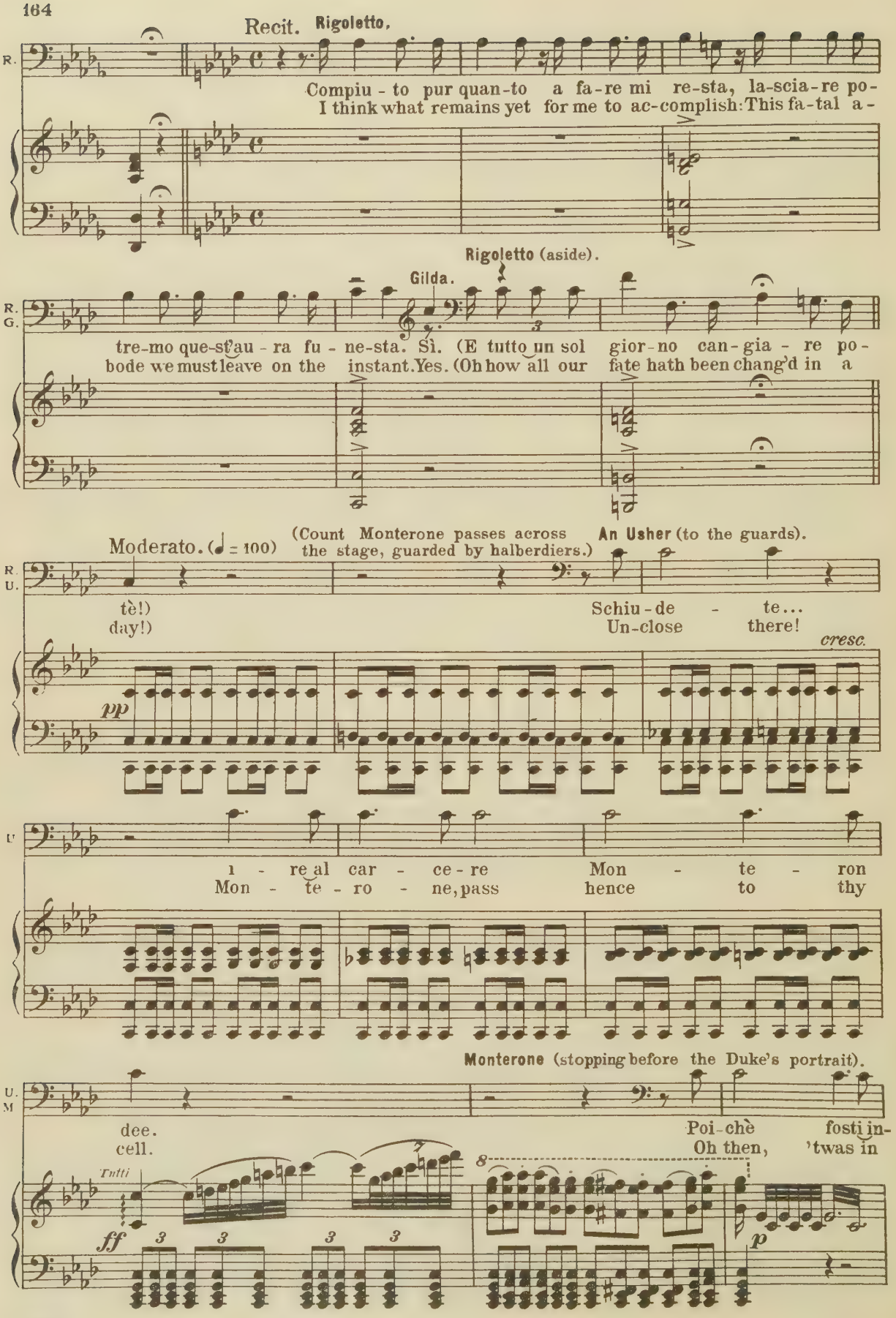

R.
a te chie-de - - va, o Di - - o...
I've wea - ried heav'n with pray - - ing,
R.
ch'el - la po-tes - se a - - scen - - de - - re
That ev - 'ry good may light on thee
R.
quan - to ca-du - - to e-r'i - - o...
Far from the world's be-tray - - ing.
R.
Ah! pres - - so del pa-ti - - bo-lo bi -
Ah, in my hope-less mis - - e-ry, My
R.
so - gna ben l'al-ta - - re!.. Ma
saint I had en-shrined thee, In

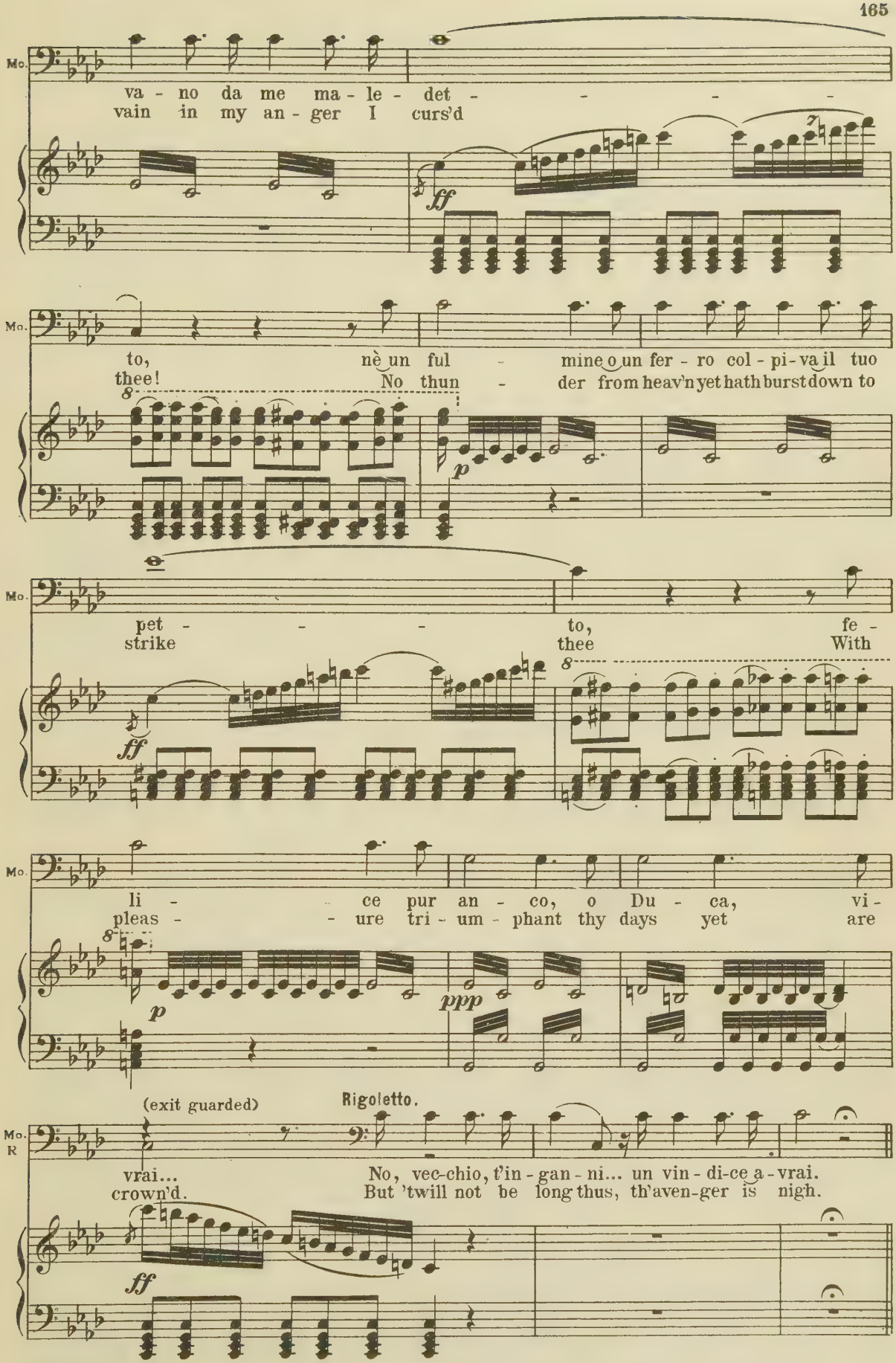

R.
tut-to, ma tut-to o-re scom-pa-re... l'al-ta-re si ro-ve-
hor-ror and anguish here I must find thee, Thy fu-ture all turn'd to
R.
sciò! tut to scom-pa-re... l'al-tar si ro-ve-
woe! How must I find thee, thy fu-ture turn'd to
p
dim.
morendo
Più lento. (♪ = 60)
(to Gilda)
R.
sciò!) Ah! Pian gi, pian-gi, fan-ciul-la, fan-ciul-la,
woe!) Ah! Daugh ter, come, let me com-fort thee in thy
pp
Clar.
Bn. & Hn.
pp
Gilda.
G.
Pa-dre!
Fa-ther!
R.
pian-gi. Scor-rer, scor-rer fa il
sor-row, Weep here, weep, on my

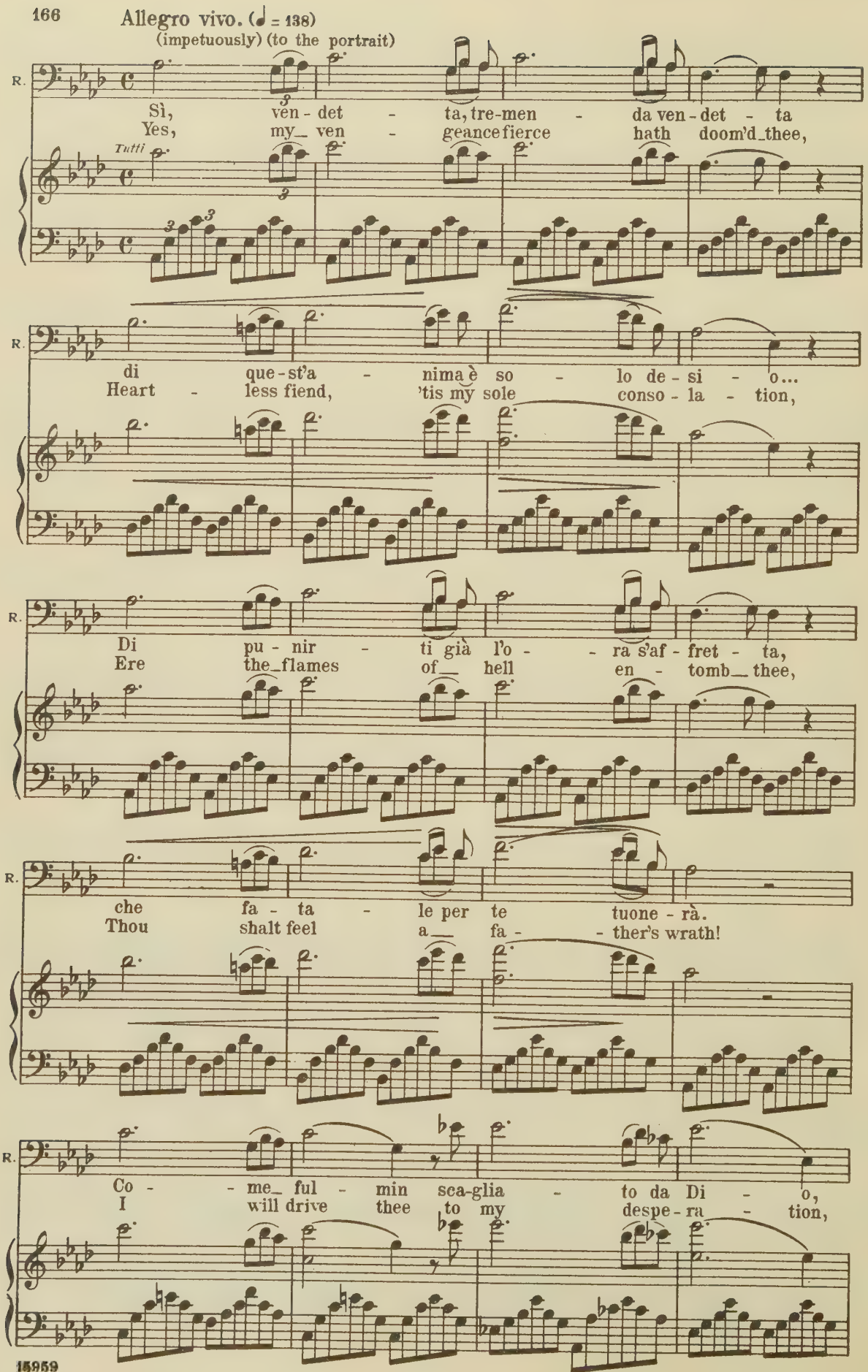

G.
R.
Pa - dre, in voi par-la un an - gel per me con-so - la-
Fa - ther, in thee an an - gel doth com - fort be-
pian - to sul mio cor.
heart thy tears may flow.
pp
Fl.
tor.
stow,
Pa-dre, in voi par - la un
ah, dear-est fa - ther, an
Pian - - gi,
Daugh - - ter,
pian - - gi, fan-
come, let me
Vlns.
Wind.
an - - - gel,
an - - - gel,
ciul - - la, fan-ciul-la, pian - - gi,
com - - fort thee in thy sor - - row.

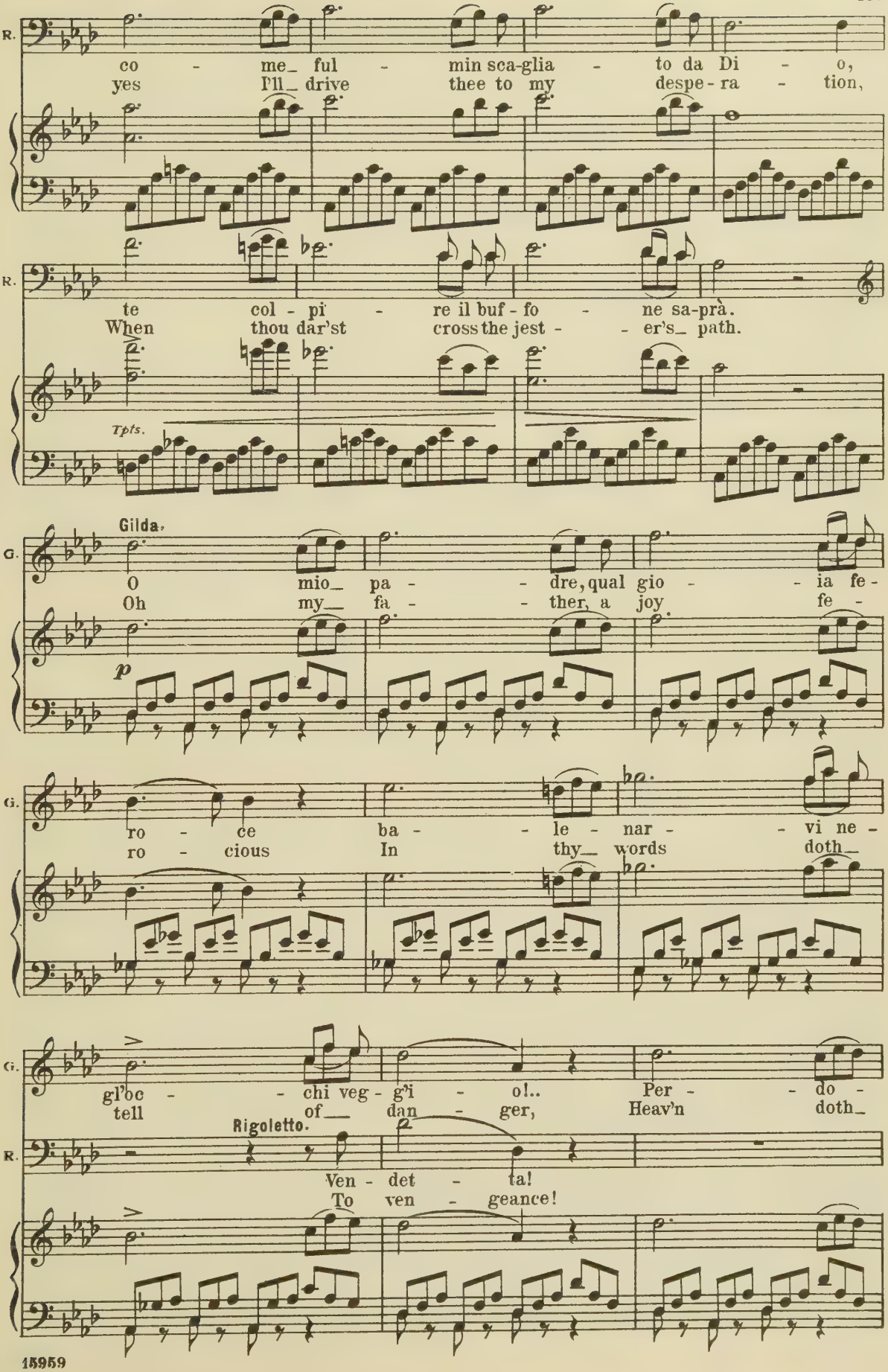

G.
R.
pa-dre, in voi par - la un
yes, dear-est fa - ther, an
scor - - rer, scor - - - rer fa il
Weep here, weep, on my
p
an - - - gel, pa-dre, in voi par-la un
an - - - gel, ah, fa-ther, in thee doth an
pp
pian - - to sul mio cor... pian - - gi, pian-gi,
heart thy tears may flow, weep here, weep, my
Fl.
Ob.
pp
pp dim.
an - - gel con-so-la-tor. Pa-dre, in
an - - gel com-fort be-stow. Fa-ther, in
pian-gi, scor-rer fa il pian-to sul mio cor... pian - -
daugh-ter, here on my heart thy tears may flow, weep
pp dim.
p

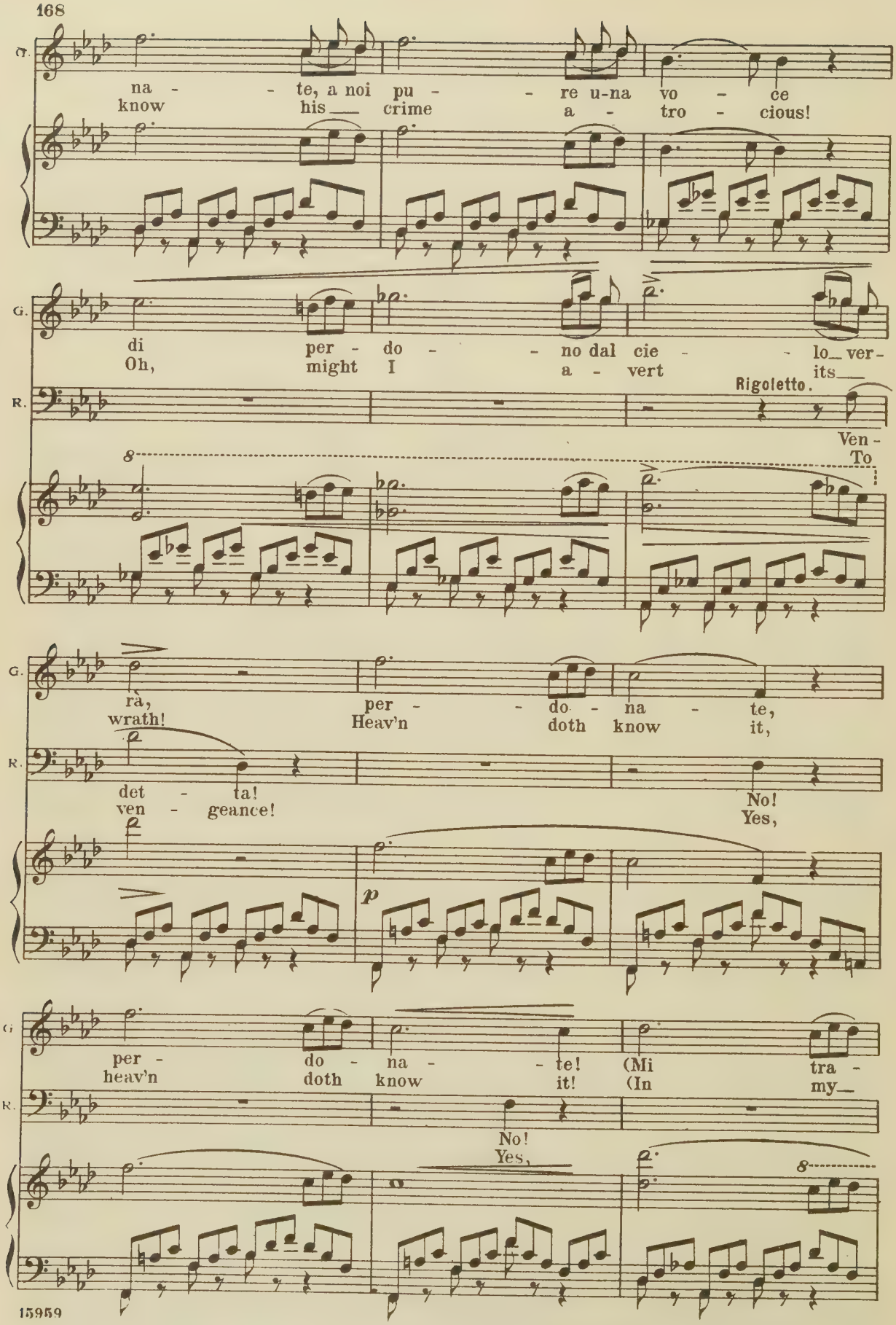

G.
R.
pp dim.
voi par - la un an - gel con - so - la
thee doth an an - gel com - fort be -
gi, pian - gi, pian - gi, scor - rer fa il pian - to sul mi - o
here, weep, my daugh-ter, here on my heart thy tears may
pp dim.
p
tor, an - gel con - so - la-tor, an - gel con - so - la-tor, ah! con - so - la -
stow, yes, yes, com-fort be-stow, yes, yes, com-fort be-stow, ah! my fa-ther
cor, fa il pian - to sul mio cor, fa il pian - to sul mio cor, ah! sul mi - o
flow, weep, weep here on my heart, weep, weep here on my heart, ah! up - on my
Cl.
pp
tor, ah! pa-dre, in vo-i un an-gel, un an-gel con-so - la-tor.
dear, ah, fa-ther, in thee an an-gel, an an-gel comfort be-stows.
cor, ah! scor-rer fa il pianto, mia fi-glia, mia fi-glia, sul mi-o cor.
heart, ah! here on my heart, my daughter, my daughter, thy tears may flow.

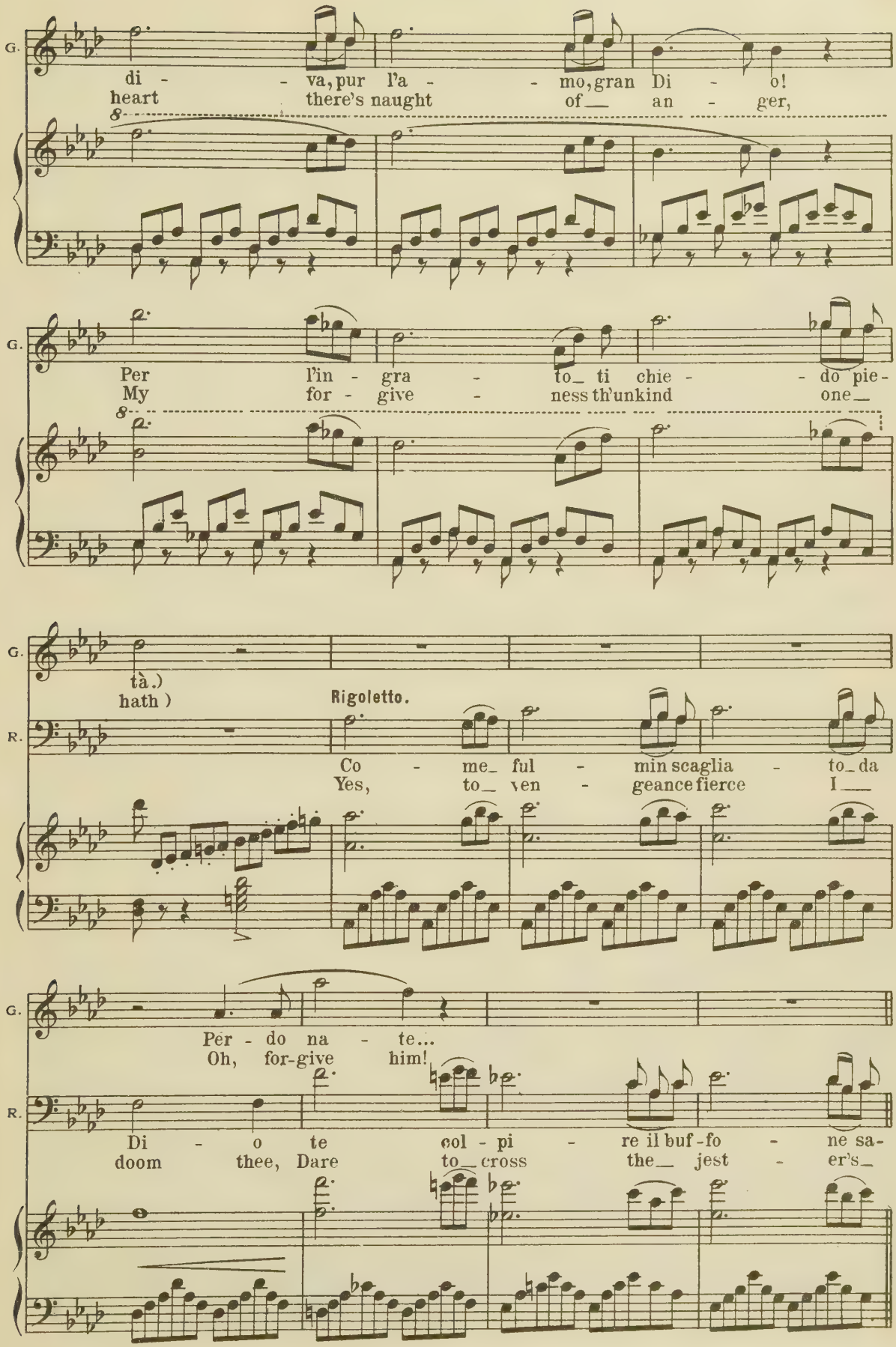

Recit. Rigoletto.
Compiu - to pur quan-to a fa-re mi re-sta, la-scia-re po-
I think what remains yet for me to ac-complish: This fa-tal a-
Rigoletto (aside).
Gilda.
tre-mo que-st'au - ra fu - ne-sta. Sì. (E tutto un sol gior-no can-gia - re po-
bode we must leave on the instant. Yes. (Oh how all our fate hath been chang'd in a
Moderato. (♩ = 100)
(Count Monterone passes across the stage, guarded by halberdiers.)
An Usher (to the guards).
tè!)
day!)
Schiu-de - te...
Un-close there!
cresc.
pp
1 - re al car - ce - re
Mon - te - ron
Mon - te - ro - ne, pass hence to thy
Monterone (stopping before the Duke's portrait).
dee.
cell.
Poi-chè fosti in-
Oh then, 'twas in
Tutti
ff
p

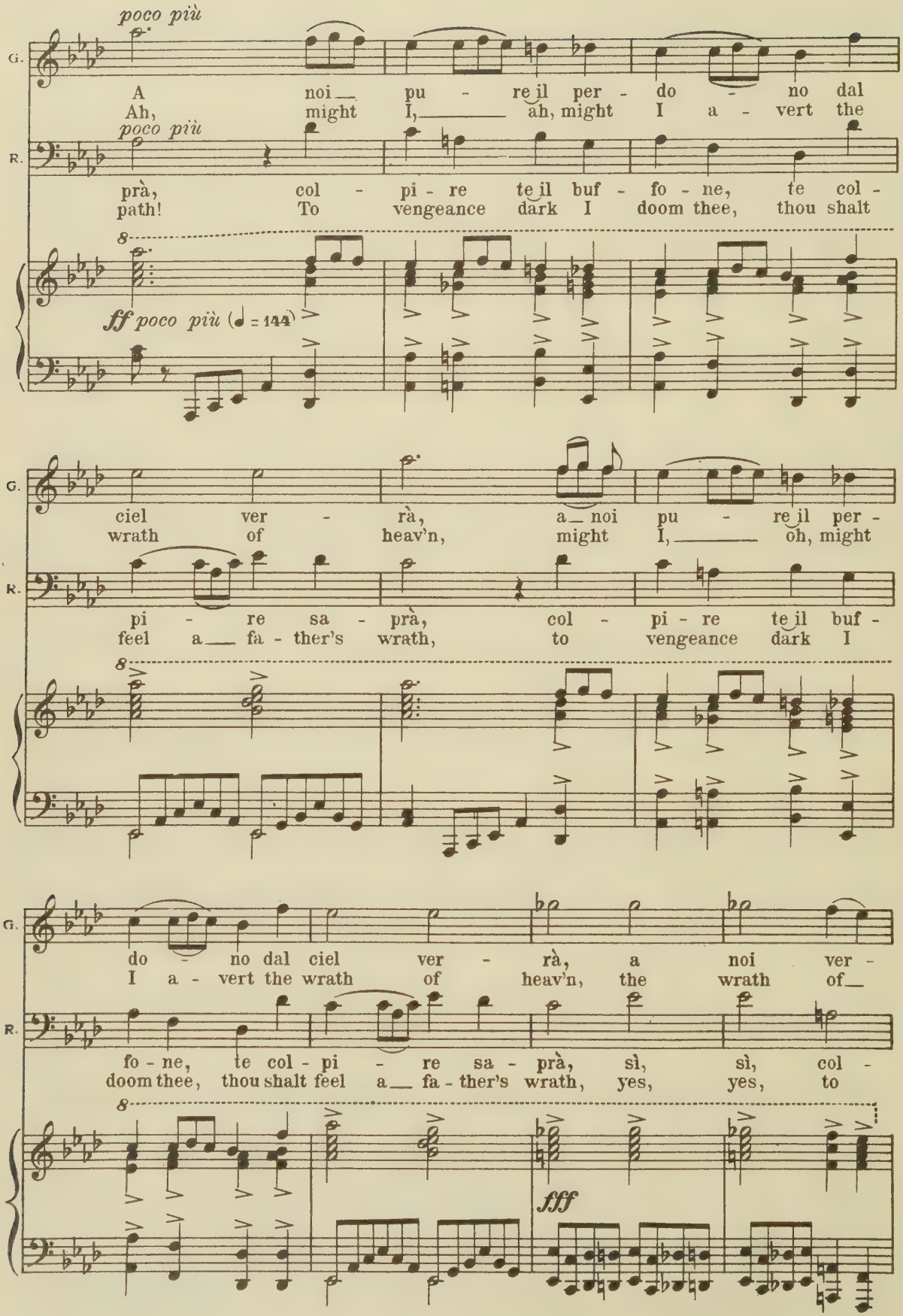

Mo.
va - no da me ma - le - det - - - -
vain in my an - ger I curs'd
ff
Mo.
to, nè un ful - mine o un fer - ro col - pi - va il tuo
thee! No thun - der from heav'n yet hath burst down to
p
Mo.
pet - - - to, fe -
strike thee With
ff
Mo.
li - ce pur an - co, o Du - ca, vi -
pleas - - ure tri - um - phant thy days yet are
p
ppp
(exit guarded)
Rigoletto.
Mo. R
vrai...
crown'd.
No, vec-chio, t'in - gan - ni... un vin - di-ce a - vrai.
But 'twill not be long thus, th'aven-ger is nigh.
ff

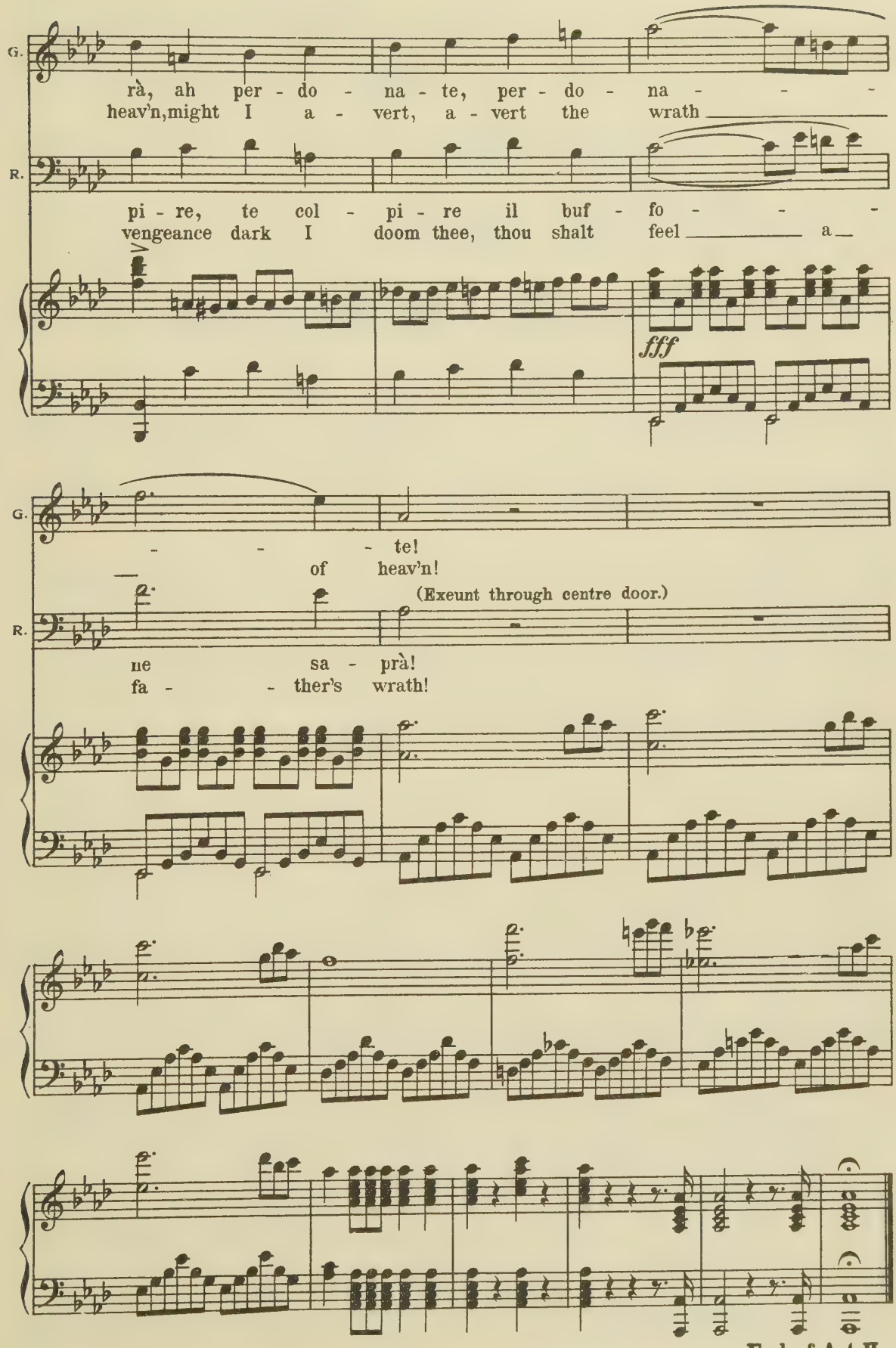

Allegro vivo. (♩ = 138)
(impetuously) (to the portrait)
R.
Sì, ven - det - ta, tre-men - da ven-det - ta
Yes, my_ ven - geance fierce hath doom'd_thee,
Tutti
di que-st'a - nima è so - lo de - si - o...
Heart - less fiend, 'tis my sole conso - la - tion,
Di pu - nir - ti già l'o - - ra s'af - fret - ta,
Ere the_flames of_ hell en - tomb_ thee,
che fa - ta - le per te tuone - rà.
Thou shalt feel a_ fa - - ther's wrath!
Co - - me_ ful - min sca-glia - to da Di - o,
I will drive thee to my despe-ra - tion,
15959


R.
co - me_ ful - min sca-glia - to da Di - o,
yes I'll_ drive thee to my despe-ra - tion,
R.
te col - pi - re il buf - fo - ne sa-prà.
When thou dar'st cross the jest - er's_ path.
Tpts.
G.
Gilda.
O mio_ pa - - dre, qual gio - - ia fe-
Oh my_ fa - - ther, a joy fe -
p
G.
ro - ce ba - - le - nar - - vi ne -
ro - cious In thy_ words doth_
G.
gl'oc - - chi veg - g'i - o!.. Per - - do -
tell of_ dan - ger, Heav'n doth_
Rigoletto.
R.
Ven - det - ta!
To ven - geance!


G.
na - te, a noi pu - re u-na vo - ce
know his crime a - tro - cious!
G.
di per - do - no dal cie - lo ver-
Oh, might I a - vert its
R.
Rigoletto.
Ven -
To
G.
rà, per - do - na - te,
wrath! Heav'n doth know it,
R.
det - ta!
ven - geance!
No!
Yes,
p
G.
per - do - na - te! (Mi tra -
heav'n doth know it! (In my
R.
No!
Yes,


G.
di - va, pur l'a - mo, gran Di - o!
heart there's naught of an - ger,
G.
Per l'in - gra - to ti chie - do pie-
My for - give - ness th'unkind one
G.
tà.)
hath)
Rigoletto.
R.
Co - me ful - min scaglia - to da
Yes, to ven - geance fierce I
G.
Per - do na - te...
Oh, for-give him!
R.
Di - o te col - pi - re il buf - fo - ne sa-
doom thee, Dare to cross the jest - er's


poco più
G.
A noi pu - re il per - do - no dal
Ah, might I, ah, might I a - vert the
poco più
R.
prà, col - pi - re te il buf - fo - ne, te col -
path! To vengeance dark I doom thee, thou shalt
8
ff poco più (♩ = 144)
G.
ciel ver - rà, a noi pu - re il per -
wrath of heav'n, might I, oh, might
R.
pi - re sa - prà, col - pi - re te il buf -
feel a fa - ther's wrath, to vengeance dark I
8
G.
do - no dal ciel ver - rà, a noi ver -
I a - vert the wrath of heav'n, the wrath of
R.
fo - ne, te col - pi - re sa - prà, sì, sì, col -
doom thee, thou shalt feel a fa - ther's wrath, yes, yes, to
8
fff


G.
rà, ah per - do - na - te, per - do - na - - -
heav'n, might I a - vert, a - vert the wrath
R.
pi - re, te col - pi - re il buf - fo - - -
vengeance dark I doom thee, thou shalt feel a
fff
G.
- - - te!
of heav'n!
(Exeunt through centre door.)
R.
ne sa - prà!
fa - - ther's wrath!

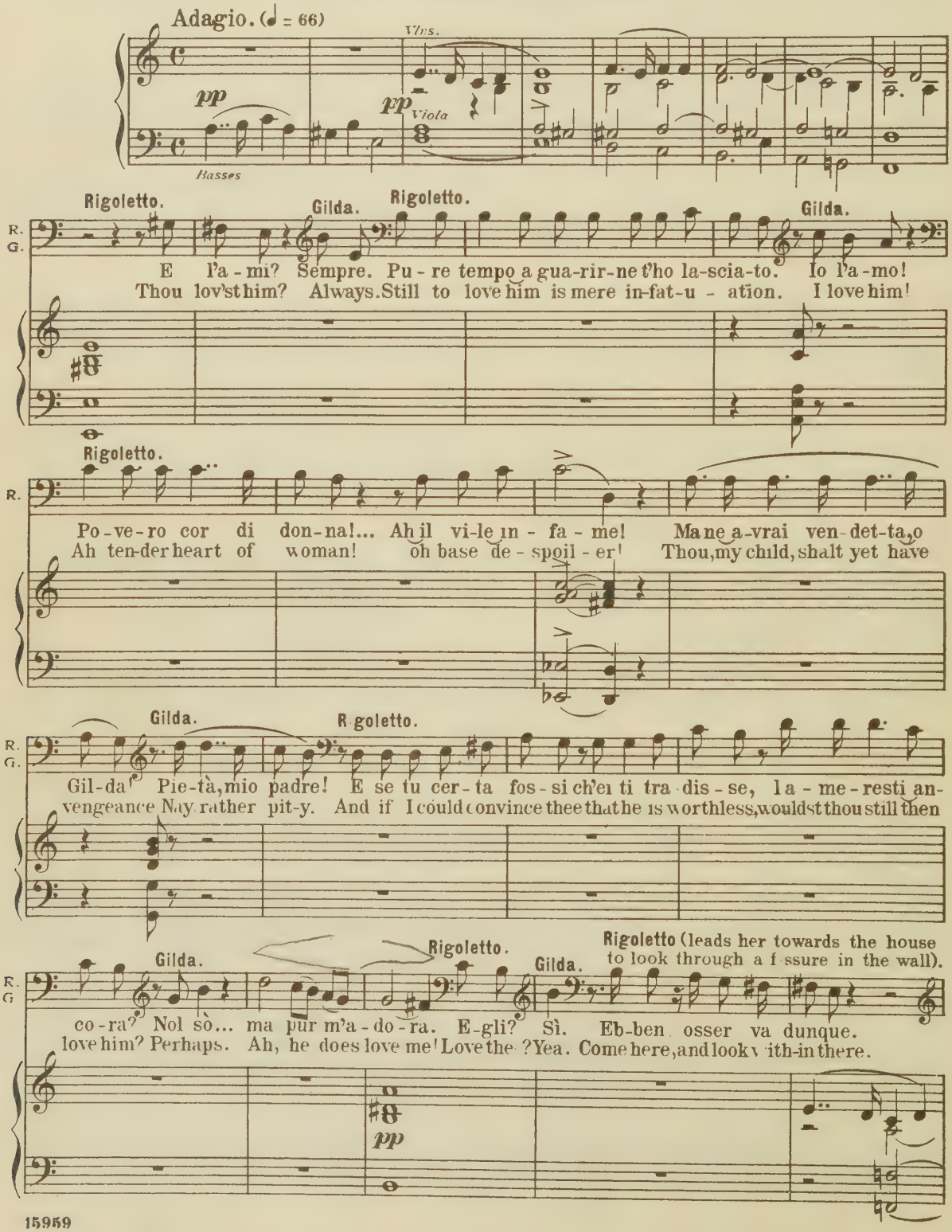
End of Act II.

Act III.

A lonely spot on the shores of the Mincio On the left, a two-story house almost in ruins, the front of which, open to the spectator, shows a rustic inn on the ground floor· a broken staircase leads from this to a loft where stands a rough couch. On the side towards the street is a door, and a low wall extends backward from the house. The Mincio is seen in the background, behind a ruined parapet; beyond, the towers of Mantua. Night. Gilda and Rigoletto, in great agitation, on the road. Sparafucile in the house, seated by a table polishing his belt, unconscious of what is spoken outside.

Nº 15. "La donna è mobile.,,

Prelude, Recitative and Canzone.



Gilda. Rigoletto. Allegro. (♩ = 132) (The Duke disguised as a cavalry officer, enters the inn.)

G. R.

Un uo-mo ve-do. Per po-co at-ten-di.
A man is ent'ring. Observe him close-ly.

p

Gilda (starting). Duke (to Sparafucile). Sparafucile. Duke.

G.D. S.D.

Ah pa-dre mi-o! Due co-se, e to-sto... Qua-li? U-na
Oh, dear-est fa-ther! Come serve me di-rect-ly. Yes, sir. An a-

f

Rigoletto. Sparafucile.

R. S.

stan-za e del vi-no... (Son que-sti i suoi co-stu-mi!) (Oh il bel zer-
partment, and some wine here. ('Tis thus he seeks ad-ventures.) (A gal-lant

(Retires to an adjoining room.) Allegretto. (♪ = 138)

S.

bi-no!)
stranger!)

Fl. & Vlns.

p Cl., Ob., Bn. & 'Cello marcato

Hn.

p

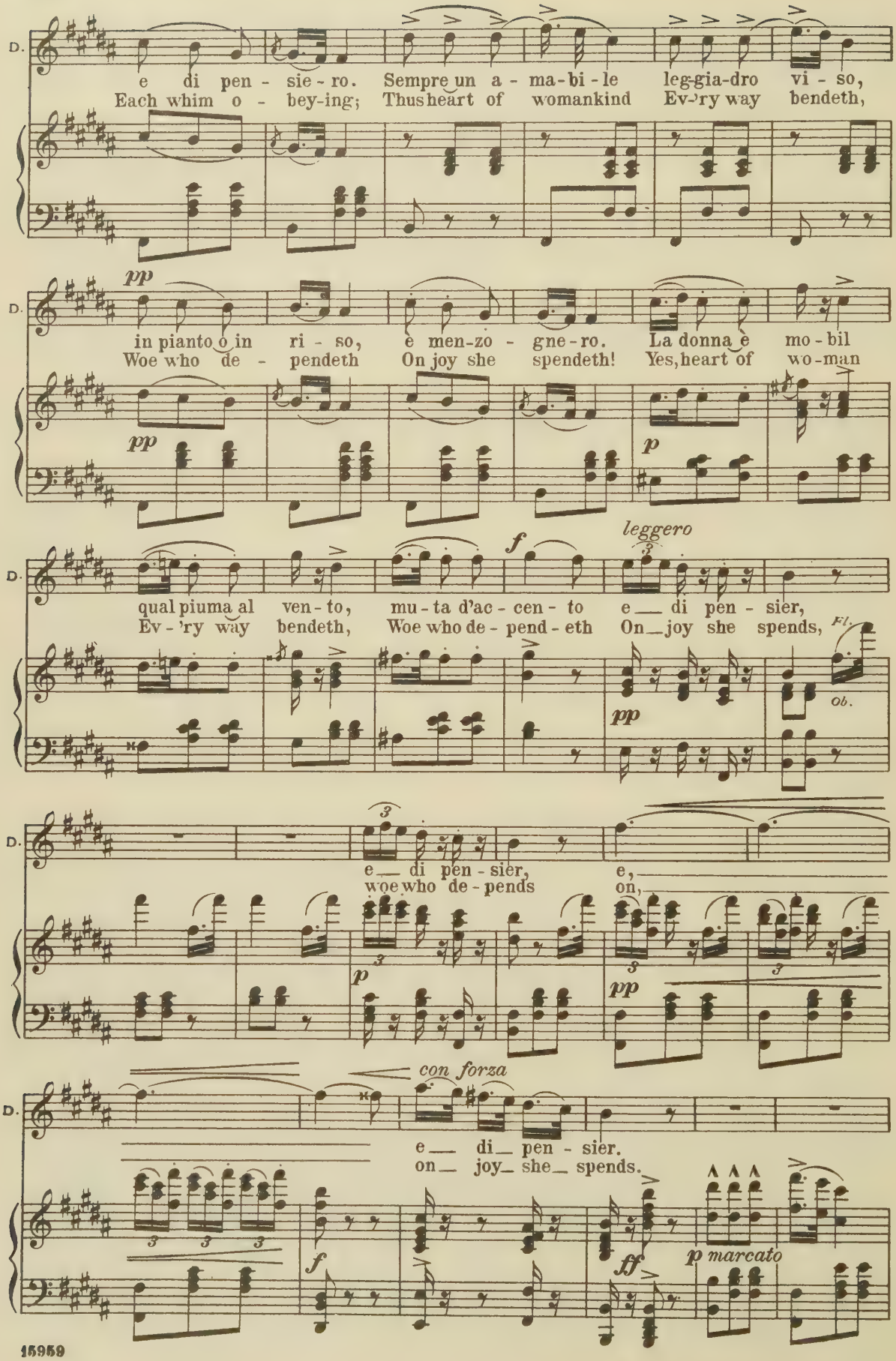
Duke.

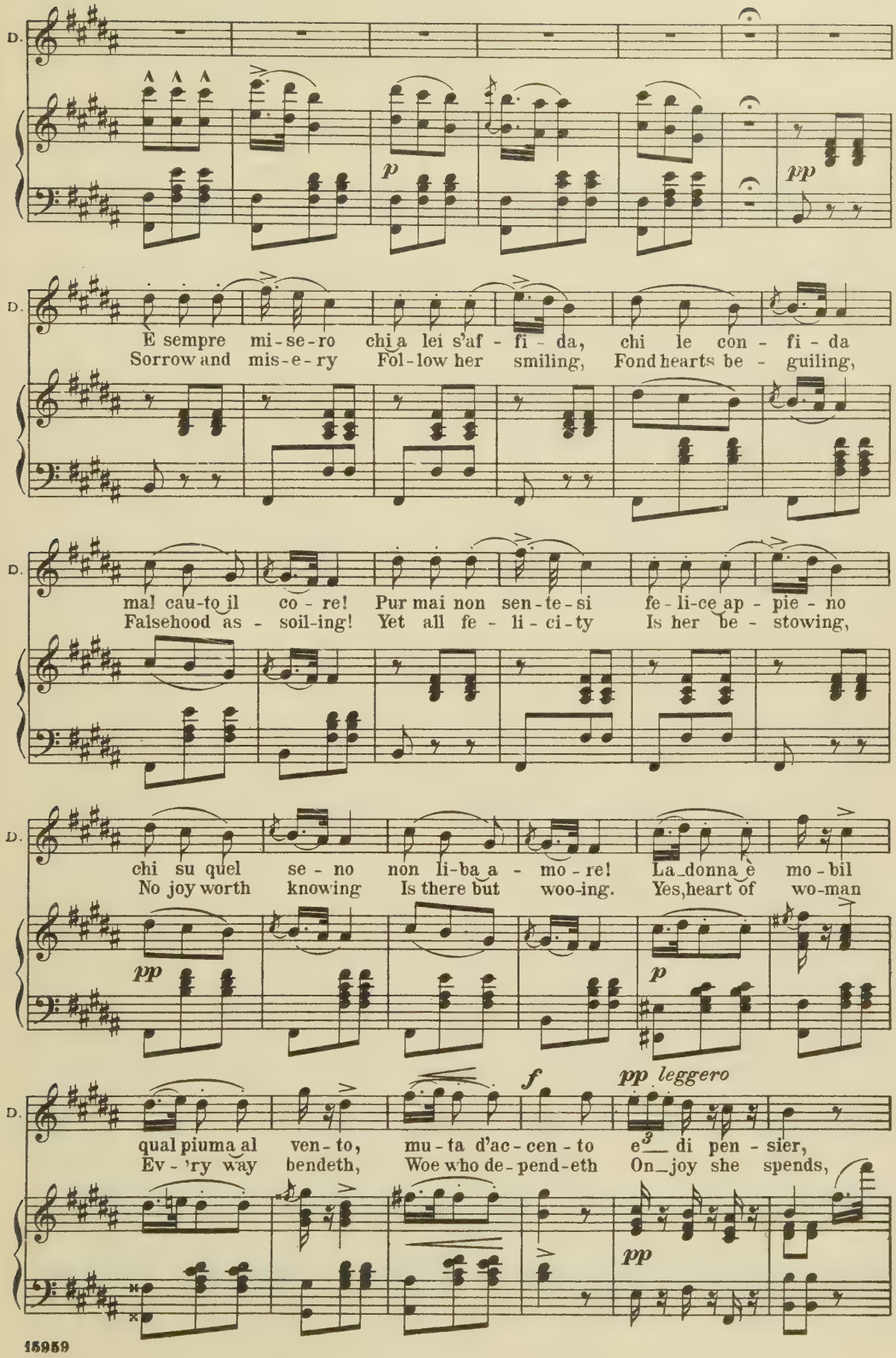
con brio legate

D.

La donna è mo-bi-le qual piuma al ven-to, mu-ta d'ac-cen-to
Plume in the summer wind Way-ward-ly playing, Ne'er one way swaying,

pp


D.
e di pen - sie - ro. Sempre un a - ma - bi - le leg-gia-dro vi - so,
Each whim o - bey-ing; Thus heart of womankind Ev-'ry way bendeth,
pp
in pianto o in ri - so, e men-zo - gne-ro. La donna e mo - bil
Woe who de - pendeth On joy she spendeth! Yes, heart of wo-man
pp
p
leggero
f
qual piuma al ven - to, mu - ta d'ac - cen - to e di pen - sier,
Ev - 'ry way bendeth, Woe who de - pend - eth On joy she spends,
Fl.
Ob.
pp
e di pen - sier, e,
woe who de - pends on,
p
pp
con forza
e di pen - sier.
on joy she spends.
f
ff
p marcato


D.
p
pp
D.
E sempre mi-se-ro chi a lei s'af - fi - da, chi le con - fi - da
Sorrow and mis-e-ry Fol-low her smiling, Fond hearts be - guiling,
D.
mal cau-to il co - re! Pur mai non sen-te-si fe-li-ce ap - pie - no
Falsehood as - soil-ing! Yet all fe - li - ci-ty Is her be - stowing,
D.
chi su quel se - no non li-ba a - mo - re! La donna è mo - bil
No joy worth knowing Is there but woo-ing. Yes, heart of wo-man
pp
p
D.
f
pp leggero
qual piuma al ven-to, mu-ta d'ac-cen-to e di pen - sier,
Ev-'ry way bendeth, Woe who de-pend-eth On joy she spends,
pp

D.

e di pen - sier, e,
woe who de - pends on,

p

con forza

D.

e di pen - sier!
on joy she spends.

ff

(Re-enter Sparafucile with a flask of wine and two glasses, which he places on the table; then

with the hilt of his long sword he knocks on the ceiling twice. At this signal, a smiling young

dim.

girl, dressed as a Gypsy, comes bounding down the steps from above. The Duke runs to embrace her, but she eludes him.

Sparafucile.

S. (Meanwhile, Sparafucile goes outside the house and speaks to Rigoletto.)

E là il vo -
Your man's with -

più p

Rigoletto.

S.
R.

str'uo - mo... Vi - ver de - e o mo - ri - re? Più
in there; Shall I spare him, or kill him straight-way? A-

morendo

(Sparafucile goes off behind the house, toward the river.)

R.

tar - di tor-ne - rò l'opra a com-pi - re.
wait but my re-turn before you end him.

No. 16. "Un dì, se ben rammentomi.,,

Quartet.

Gilda and Rigoletto in the street, Maddalena and the Duke on the ground floor.

Allegro. (♩ = 120) Duke.

D.

Un dì, se ben ram-men - to-mi, o
One morn, if I re-mem - ber well, Oh

Vln.

p *pp*

D.

bel - la, t'in - con - tra - i... Mi piac - que di te
fair - est, 'twas I met thee, Thy name I sought in

p

D.

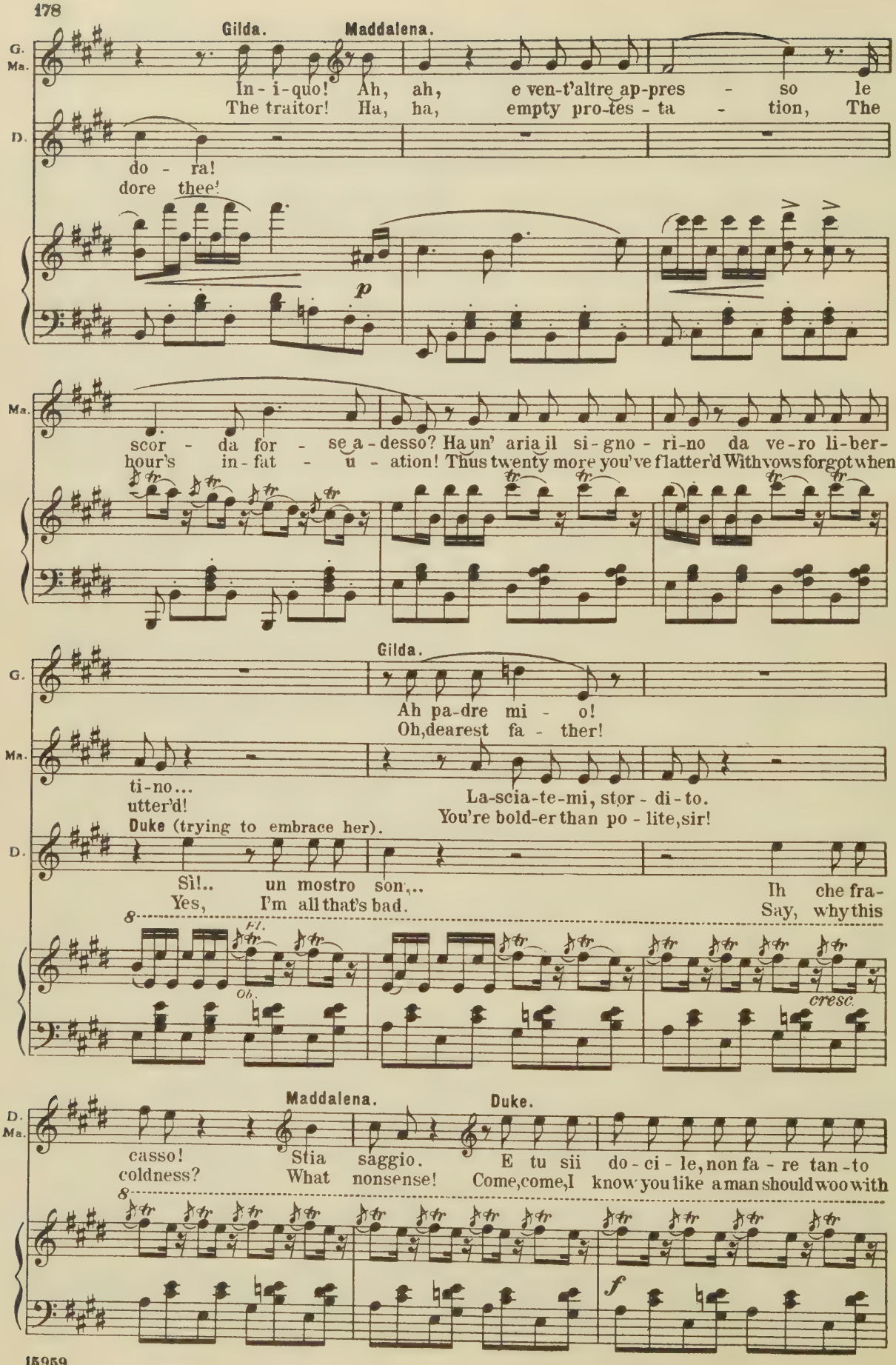
chie - de - re, e in - te - si che qui sta - i. Or
vain to learn, But ne'er could I for - get thee; Thy

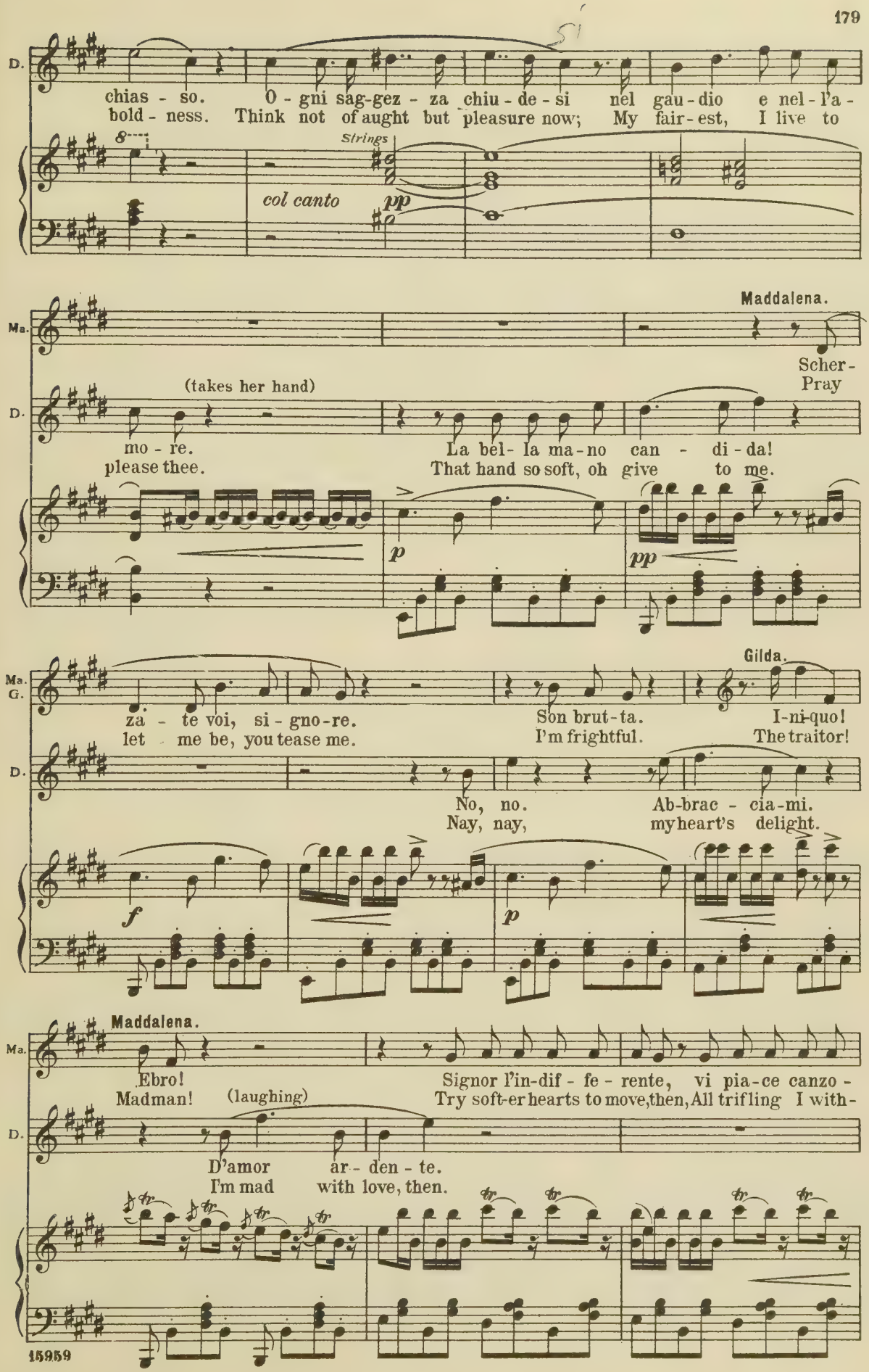
Fl. Cl. & Ob. Fl. Ob.

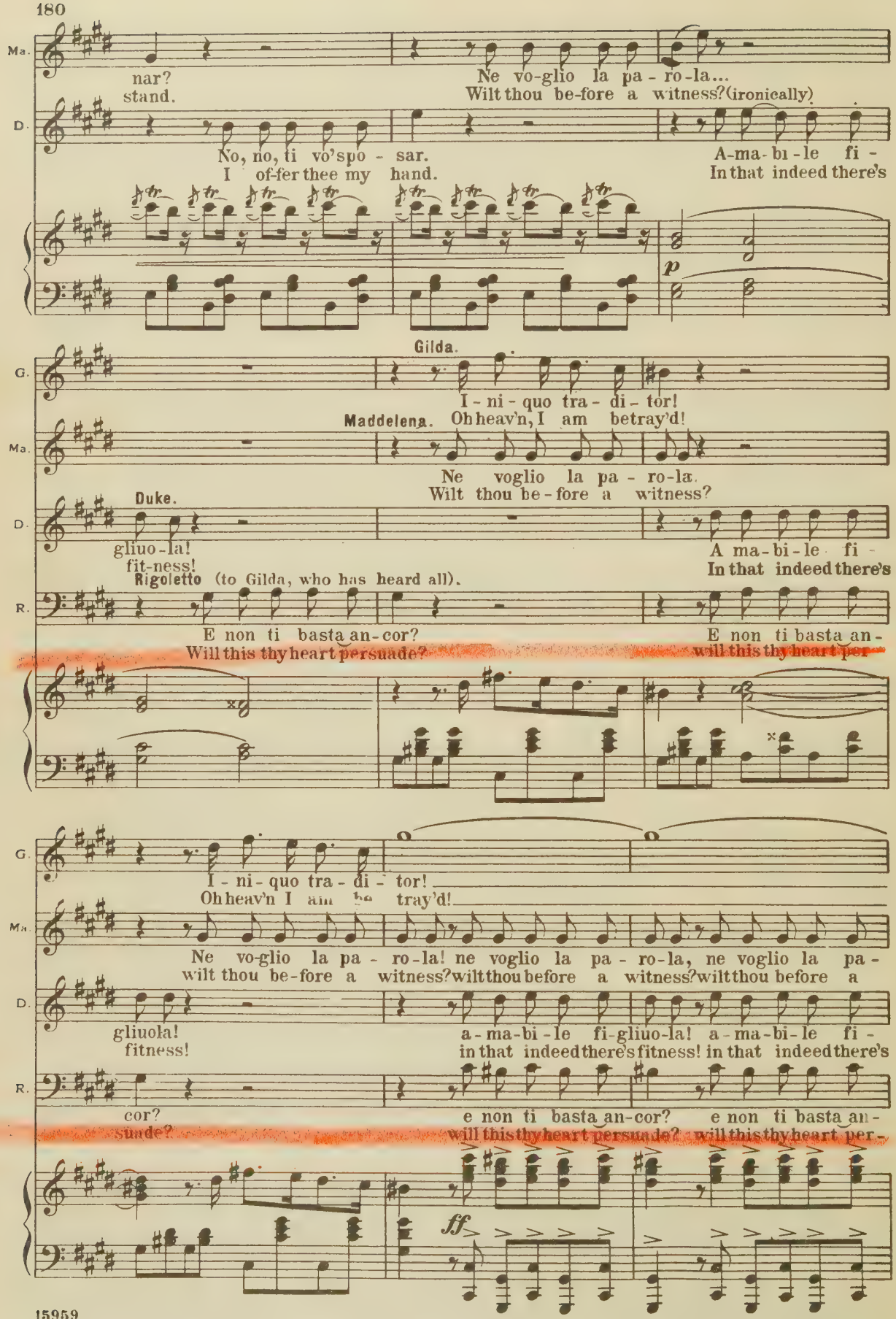
D.

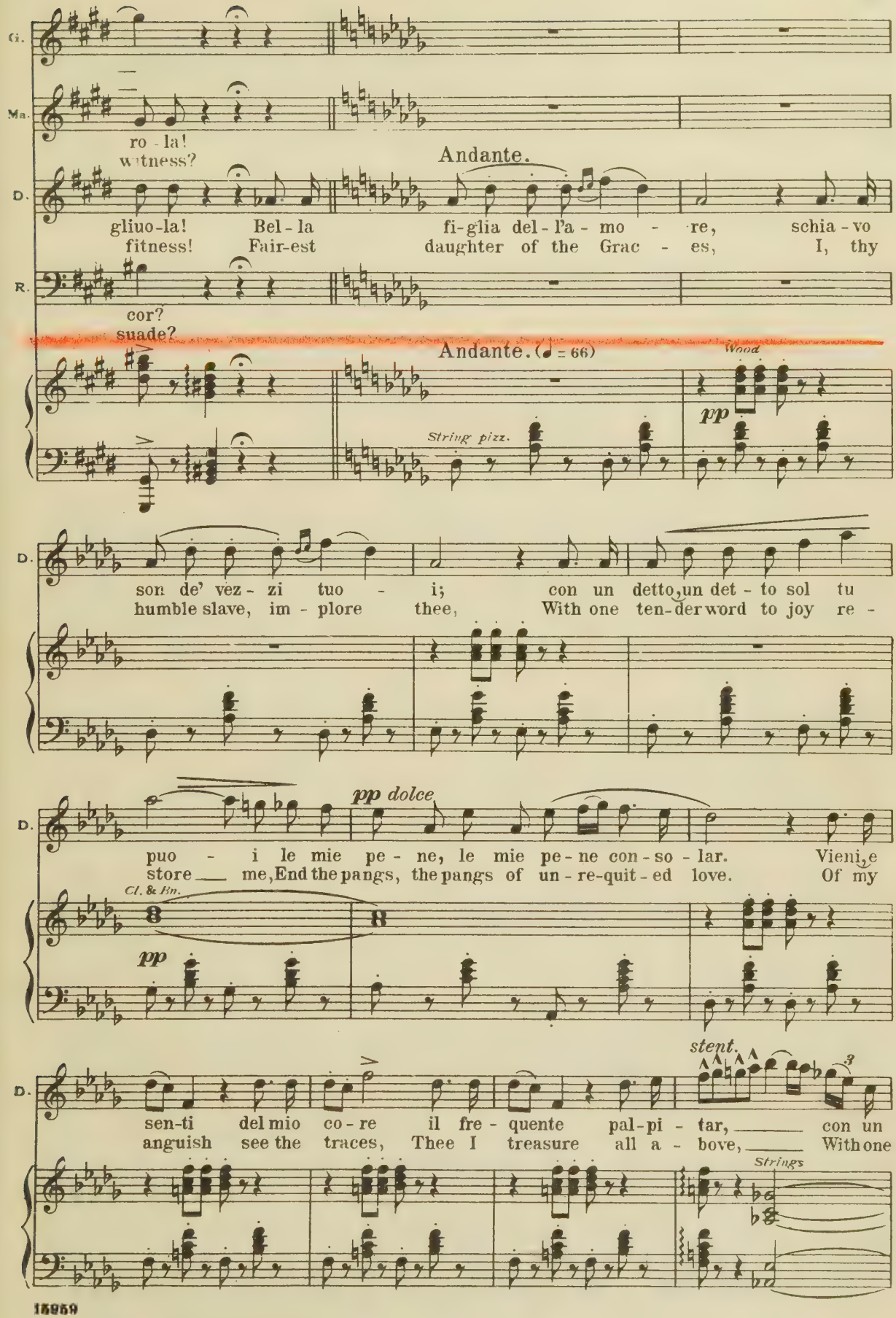
sap - pi, che d'al - lo - ra sol te que-st'al - ma a -
smile is e'er be - fore me, I lan - guish, I a -

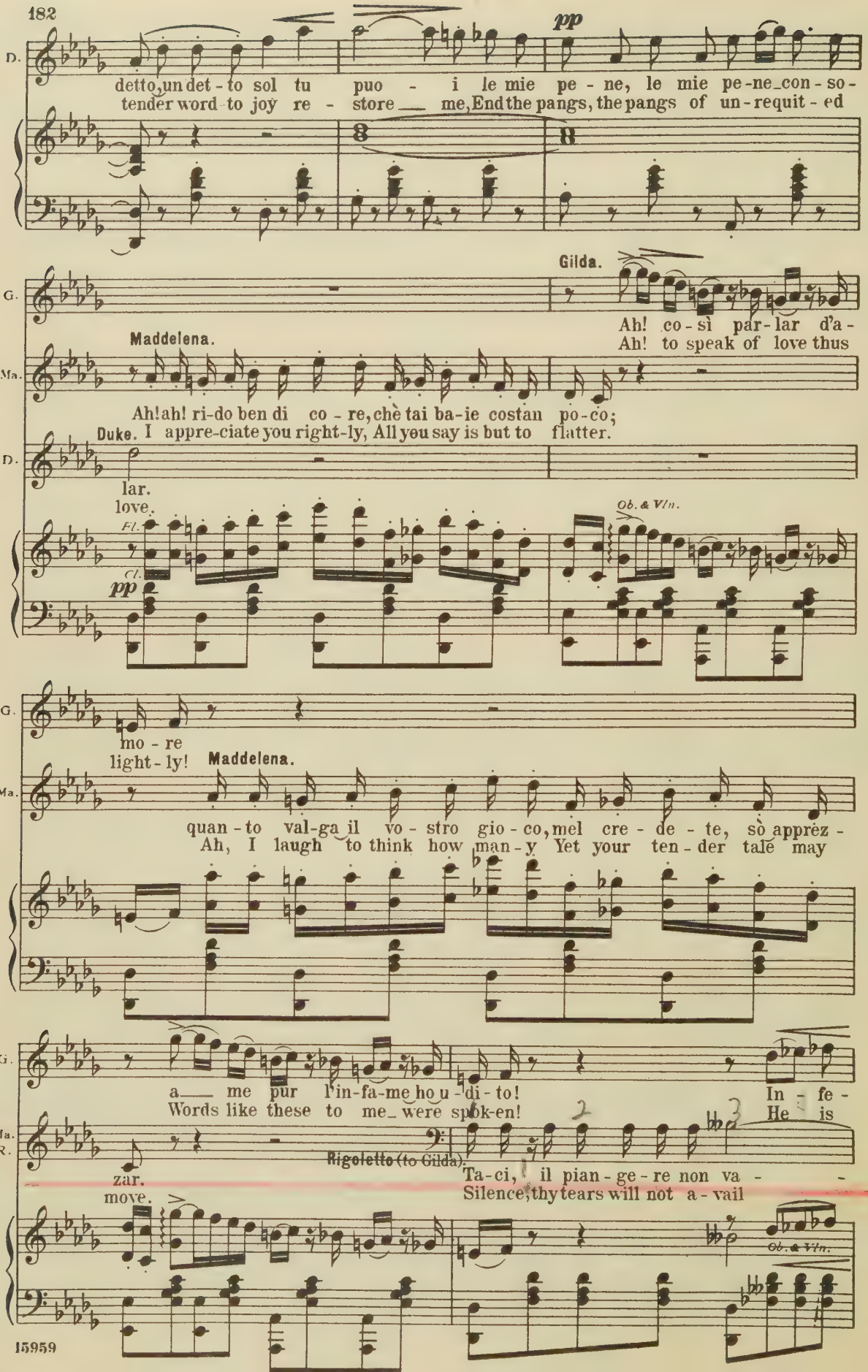
Cl. & Bn. sustain

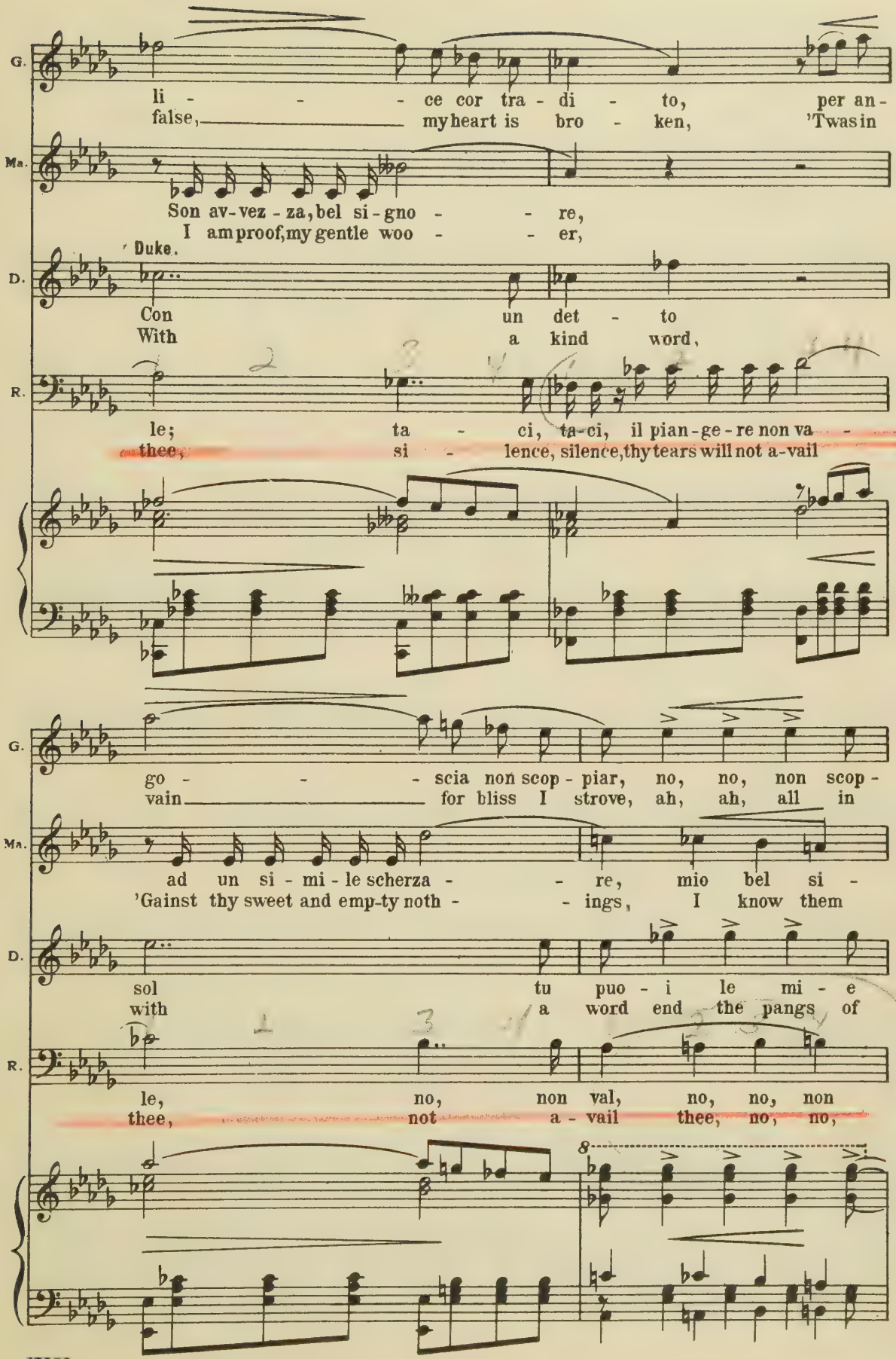

Gilda.
Maddalena.
G.
Ma.
D.
In - i - quo! Ah, ah, e ven-t'altre ap-pres - so le
The traitor! Ha, ha, empty pro-tes - ta - tion, The
do - ra!
dore thee!
p
Ma.
scor - da for - se a - desso? Ha un' aria il si-gno - ri-no da ve-ro li-ber-
hour's in-fat - u - ation! Thus twenty more you've flatter'd With vows forgot when
Gilda.
G.
Ah pa-dre mi - o!
Oh, dearest fa - ther!
Ma.
ti-no...
utter'd!
La-scia-te-mi, stor - di-to.
You're bold-er than po - lite, sir!
Duke (trying to embrace her).
D.
Sì!.. un mostro son,..
Yes, I'm all that's bad.
Ih che fra-
Say, why this
8
Fl.
Ob.
cresc.
Maddalena.
Duke.
D.
Ma.
casso!
coldness?
Stia saggio.
What nonsense!
E tu sii do - ci - le, non fa - re tan - to
Come, come, I know you like a man should woo with
8
f

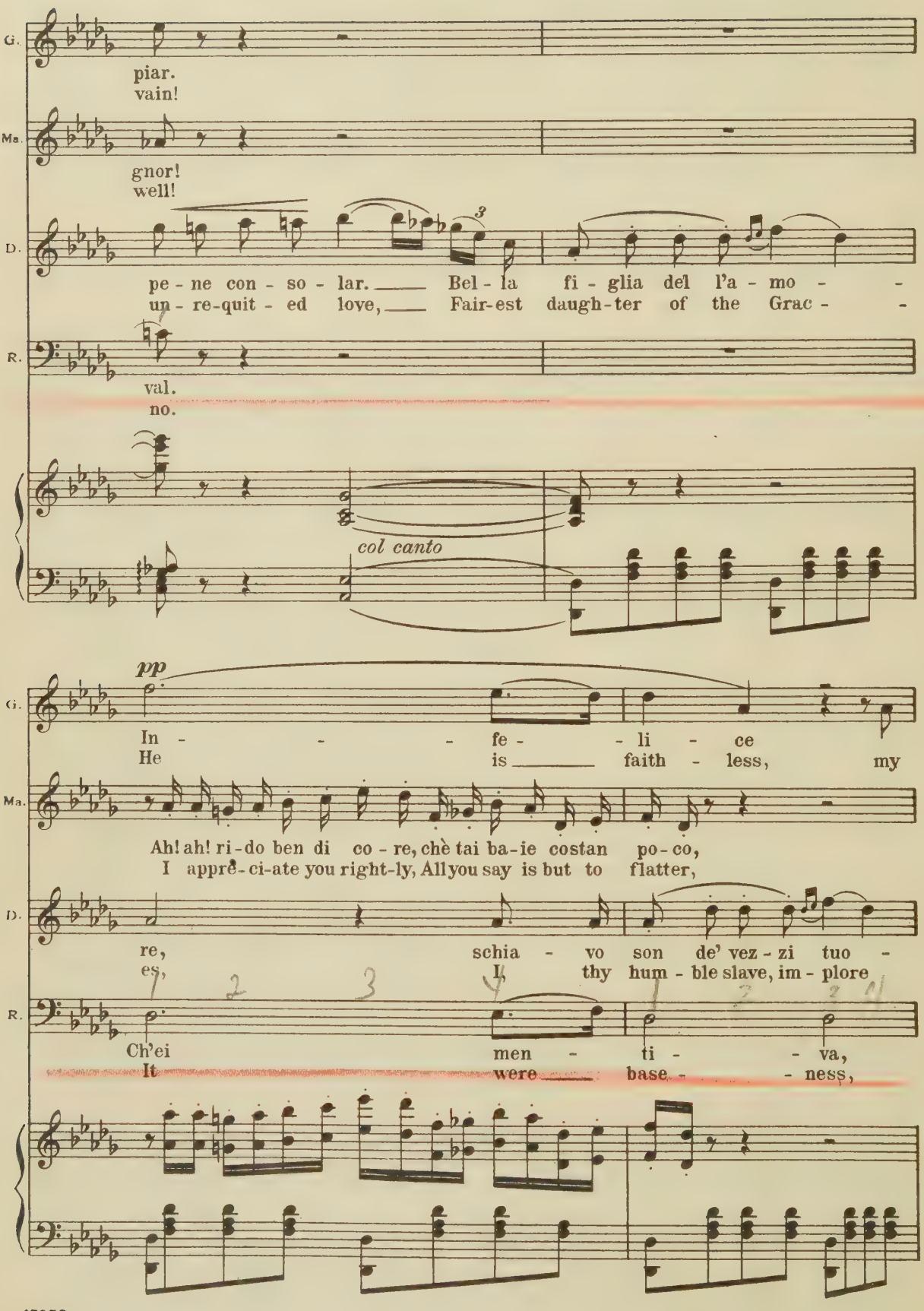

D.
chias - so. O - gni sag-gez - za chiu - de - si nel gau - dio e nel - l'a -
bold - ness. Think not of aught but pleasure now; My fair - est, I live to
Strings
col canto
pp
Ma.
Maddalena.
Scher -
Pray
(takes her hand)
D.
mo - re.
please thee.
La bel - la ma - no can - di - da!
That hand so soft, oh give to me.
p
pp
Ma.
G.
Gilda.
za - te voi, si - gno - re.
let me be, you tease me.
Son brut - ta.
I'm frightful.
I - ni - quo!
The traitor!
D.
No, no.
Nay, nay,
Ab - brac - cia - mi.
my heart's delight.
f
p
Ma.
Maddalena.
Ebro!
Madman!
(laughing)
Signor l'in - dif - fe - rente, vi pia - ce canzo -
Try soft - er hearts to move, then, All trifling I with -
D.
D'amor ar - den - te.
I'm mad with love, then.
15959

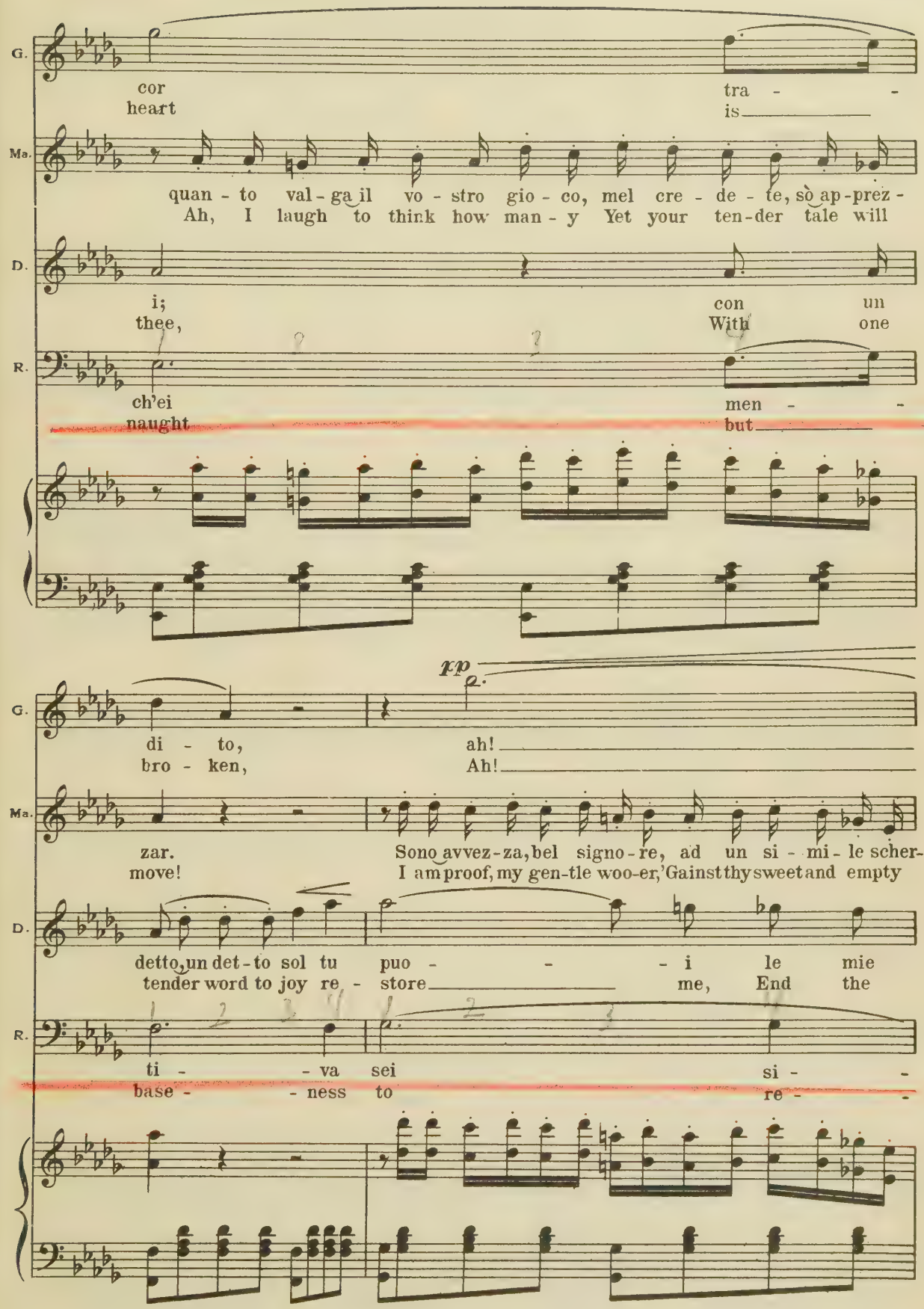

Ma.
nar?
stand.
Ne vo-glio la pa-ro-la...
Wilt thou be-fore a witness? (ironically)
D.
No, no, ti vo'spo-sar.
I of-fer thee my hand.
A-ma-bi-le fi-
In that indeed there's
p
Gilda.
G.
I-ni-quo tra-di-tor!
Maddelena. Oh heav'n, I am betray'd!
Ma.
Ne voglio la pa-ro-la.
Wilt thou be-fore a witness?
Duke.
D.
gliuo-la!
fit-ness!
A ma-bi-le fi-
In that indeed there's
Rigoletto (to Gilda, who has heard all).
R.
E non ti basta an-cor?
Will this thy heart persuade?
E non ti basta an-
will this thy heart per-
G.
I-ni-quo tra-di-tor!
Oh heav'n I am be tray'd!
Ma.
Ne vo-glio la pa-ro-la! ne voglio la pa-ro-la, ne voglio la pa-
wilt thou be-fore a witness? wilt thou before a witness? wilt thou before a
D.
gliuola!
fitness!
a-ma-bi-le fi-gliuo-la! a-ma-bi-le fi-
in that indeed there's fitness! in that indeed there's
R.
cor?
suade?
e non ti basta an-cor? e non ti basta an-
will this thy heart persuade? will this thy heart per-
ff

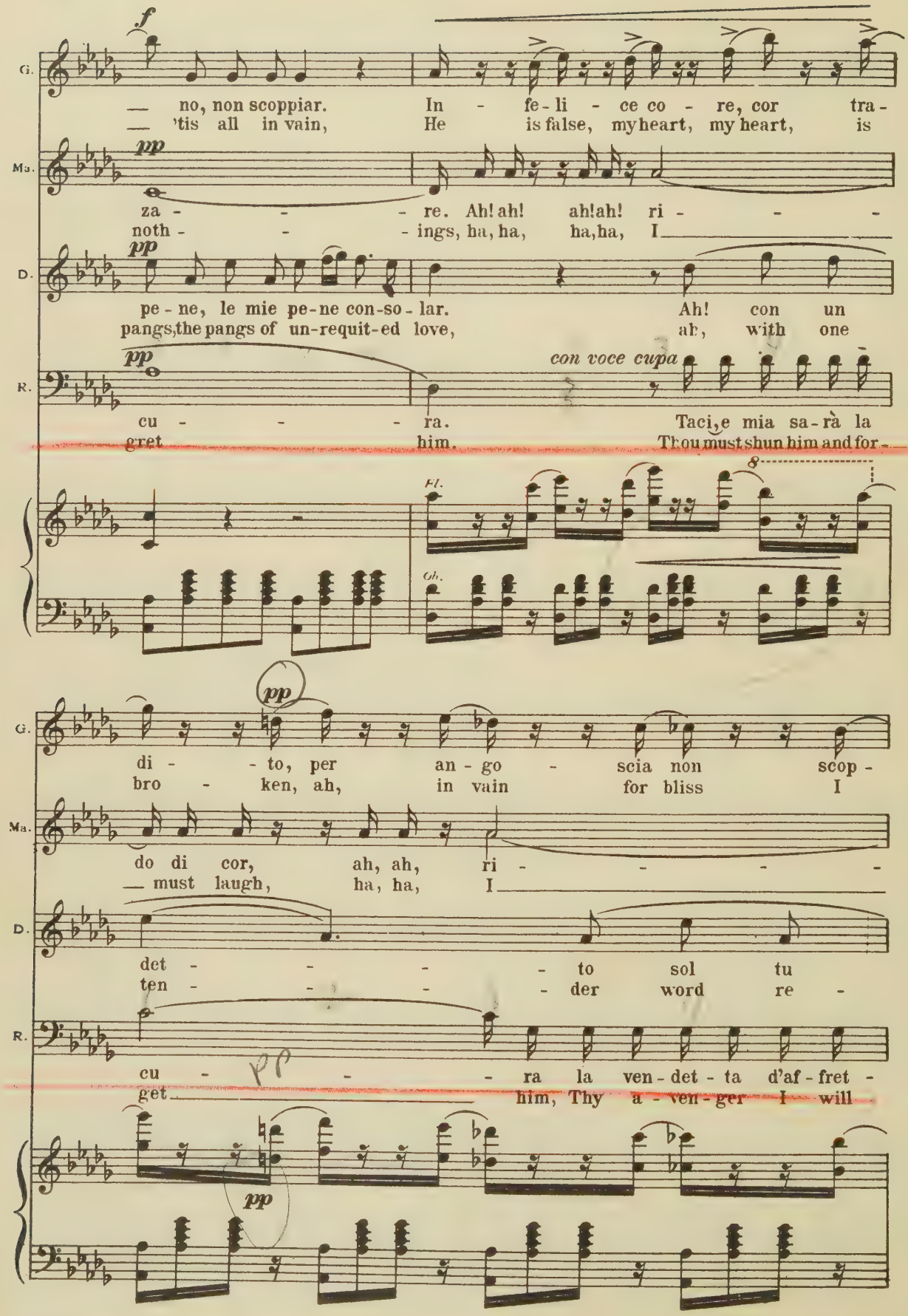

G.
Ma.
ro - la!
witness?
Andante.
D.
gliuo-la! Bel - la fi-glia del - l'a - mo - re, schia - vo
fitness! Fair-est daughter of the Grac - es, I, thy
R.
cor?
suade?
Andante. (♩ = 66)
Wood
pp
String pizz.
D.
son de' vez - zi tuo - i; con un detto, un det - to sol tu
humble slave, im - plore thee, With one ten-der word to joy re -
D.
pp dolce
puo - i le mie pe - ne, le mie pe - ne con - so - lar. Vieni, e
store me, End the pangs, the pangs of un - re-quit - ed love. Of my
Cl. & Bn.
pp
D.
stent.
sen-ti del mio co - re il fre - quente pal-pi - tar, con un
anguish see the traces, Thee I treasure all a - bove, With one
Strings

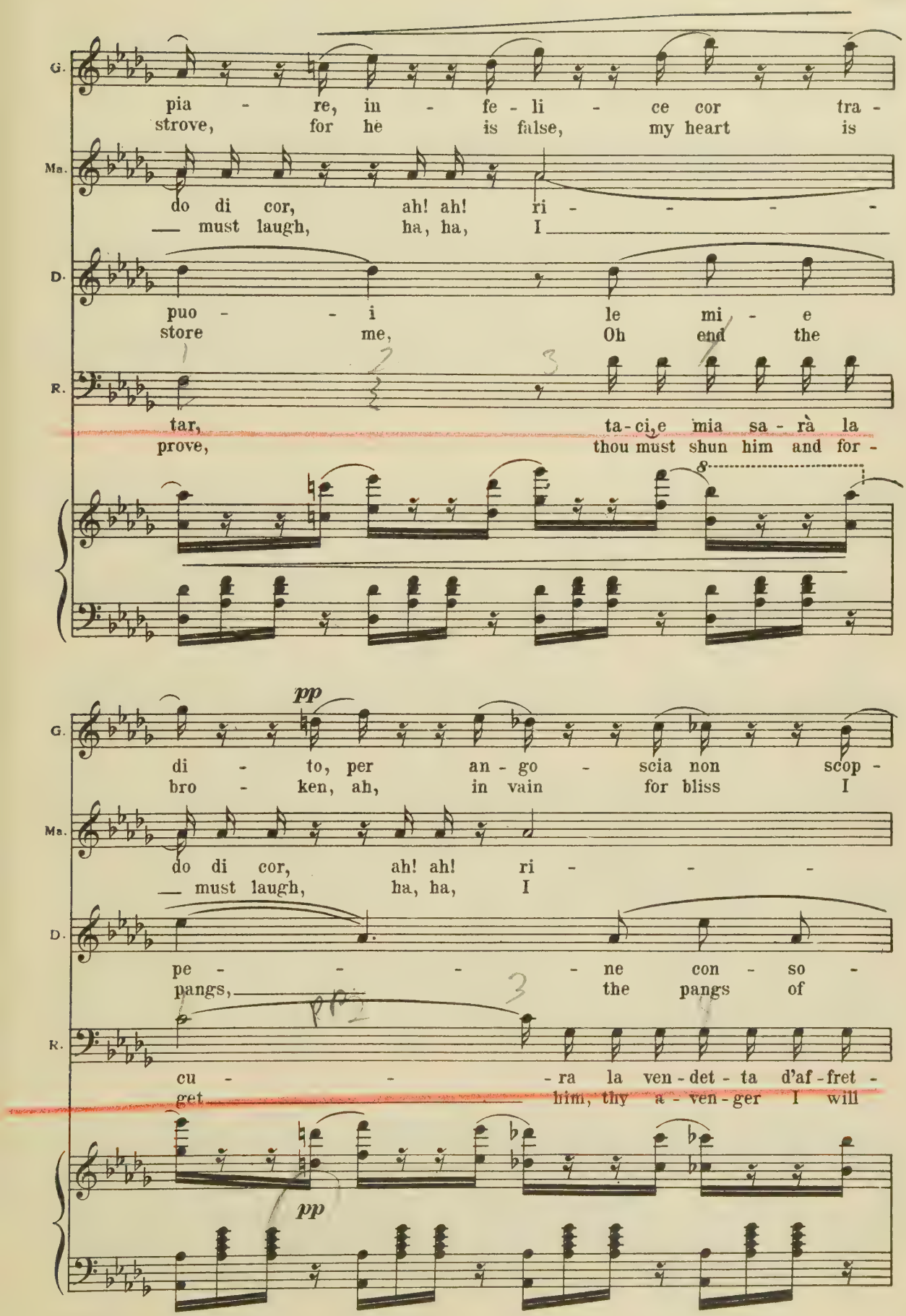

D.
detto, un det - to sol tu puo - i le mie pe - ne, le mie pe-ne_con - so -
tender word to joy re - store me, End the pangs, the pangs of un - requit - ed
pp
G.
Gilda.
Ah! co - sì par - lar d'a -
Ah! to speak of love thus
Ma.
Maddelena.
Ah! ah! ri-do ben di co - re, chè tai ba-ie costan po-co;
Duke. I appre-ciate you right-ly, All you say is but to flatter.
D.
lar.
love.
Fl.
Cl.
pp
Ob. & Vln.
G.
mo - re
light - ly!
Ma.
Maddelena.
quan - to val-ga il vo - stro gio - co, mel cre - de - te, sò apprèz -
Ah, I laugh to think how man - y Yet your ten - der tale may
G.
a me pur l'in-fa-me ho u - di - to!
Words like these to me were spok-en!
In - fe -
He is
Ma.
R.
Rigoletto (to Gilda).
Ta - ci, il pian - ge - re non va -
Silence, thy tears will not a - vail
zar.
move.
Ob. & Vln.

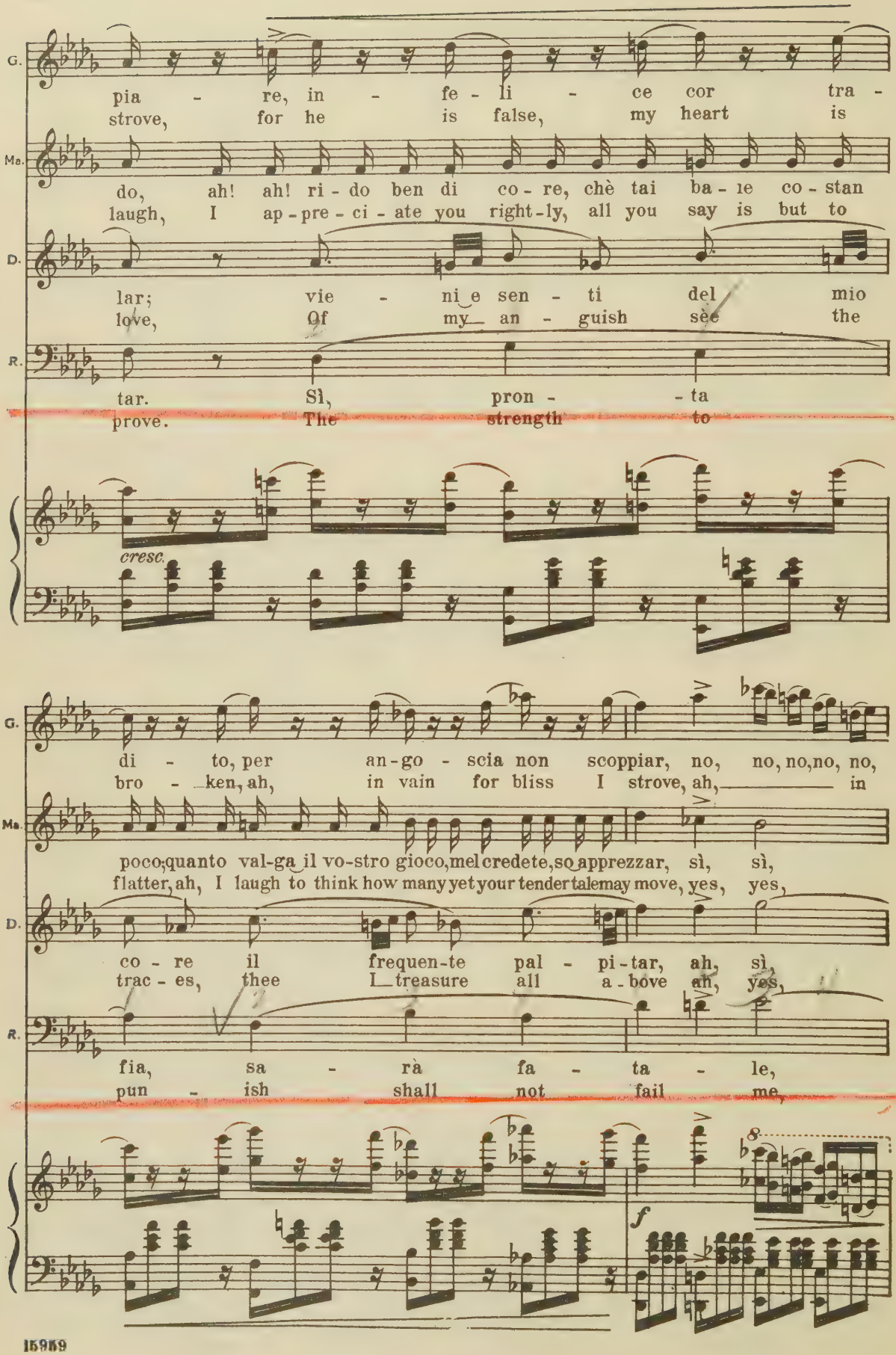

G.
li - - - ce cor tra - di - to, per an -
false, my heart is bro - ken, 'Twas in
Ma.
Son av-vez - za, bel si - gno - - re,
I am proof, my gentle woo - - er,
Duke.
D.
Con un det - to
With a kind word,
R.
le; ta - ci, ta-ci, il pian-ge-re non va -
thee, si - lence, silence, thy tears will not a-vail
G.
go - - - scia non scop - piar, no, no, non scop -
vain for bliss I strove, ah, ah, all in
Ma.
ad un si - mi - le scherza - - re, mio bel si -
'Gainst thy sweet and emp-ty noth - - ings, I know them
D.
sol tu puo - i le mi - e
with a word end the pangs of
R.
le, no, non val, no, no, non
thee, not a - vail thee, no, no,

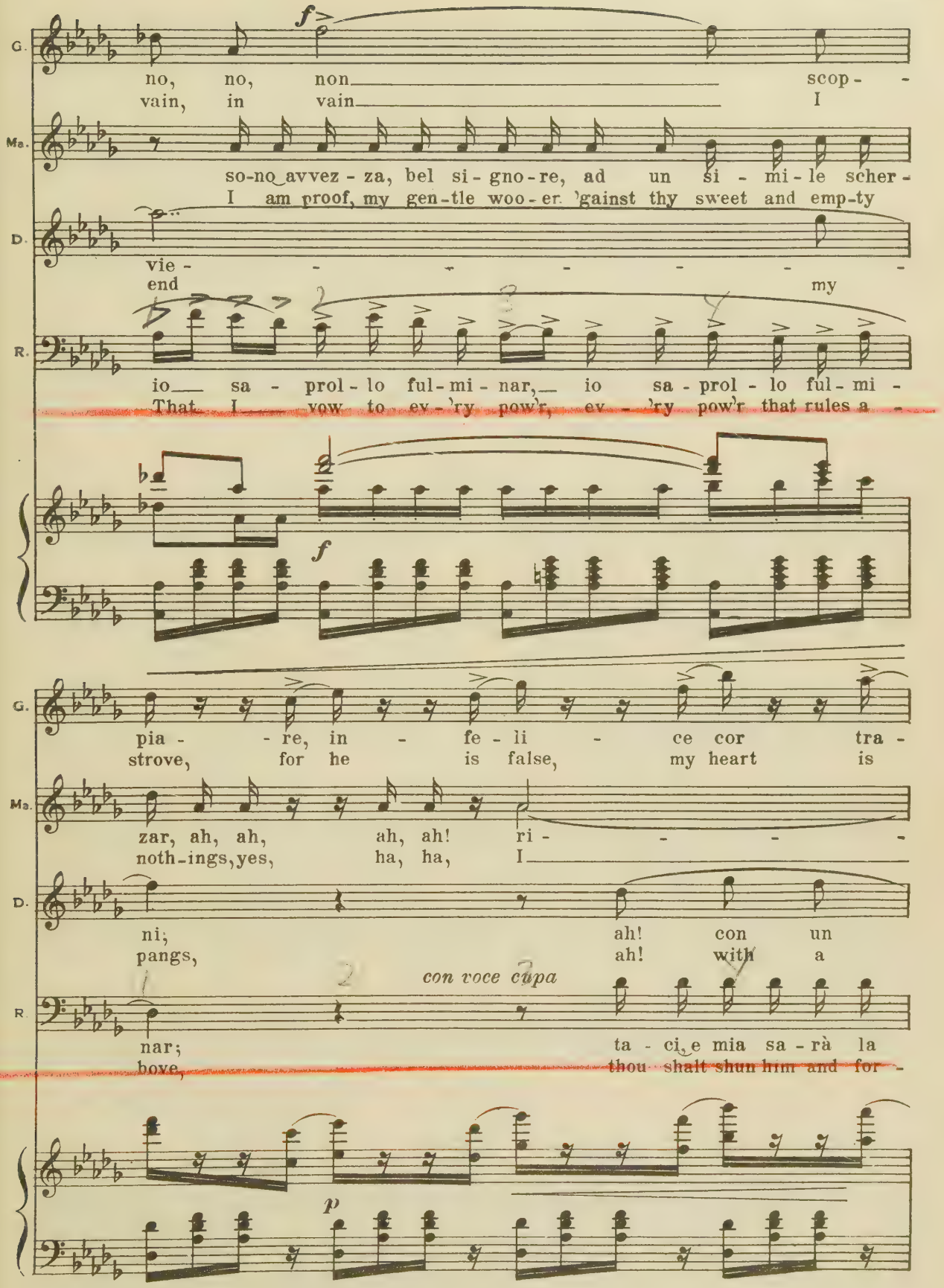

G.
piar.
vain!
Ma.
gnor!
well!
D.
pe - ne con - so - lar. Bel - la fi - glia del l'a - mo -
un - re-quit - ed love, Fair-est daugh-ter of the Grac -
R.
val.
no.
col canto
pp
G.
In - - - fe - li - ce
He is faith - less, my
Ma.
Ah! ah! ri-do ben di co - re, chè tai ba-ie costan po-co,
I appre-ci-ate you right-ly, All you say is but to flatter,
D.
re, schia - vo son de' vez - zi tuo -
es, I, thy hum - ble slave, im - plore
R.
Ch'ei men - ti - va,
It were base - ness,

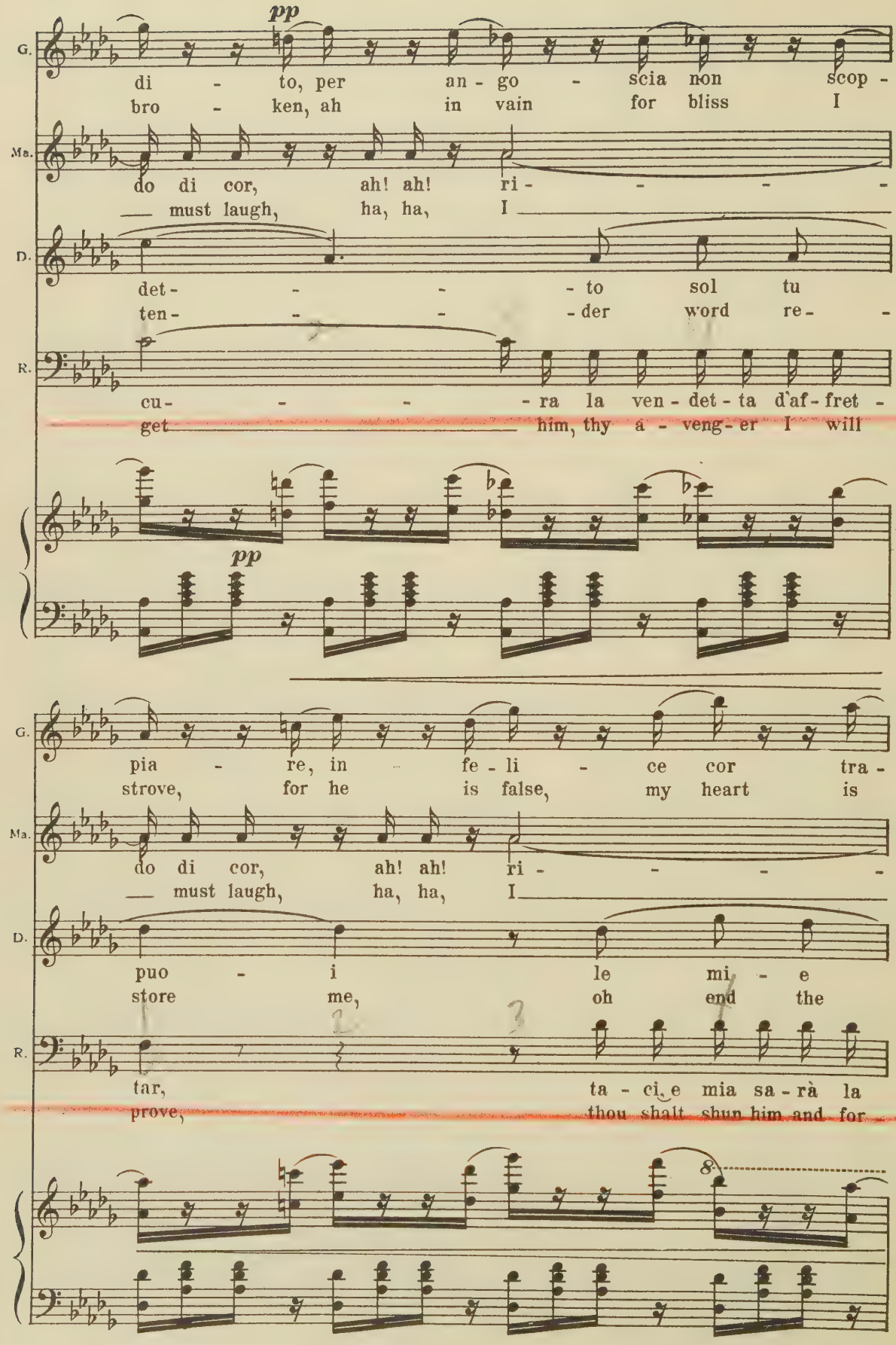

G.
cor
heart
tra -
is
Ma.
quan - to val - ga il vo - stro gio - co, mel cre - de - te, sò ap - prez -
Ah, I laugh to think how man - y Yet your ten-der tale will
D.
i;
thee,
con un
With one
R.
ch'ei
naught
men -
but
xp
G.
di - to,
bro - ken,
ah!
Ah!
Ma.
zar.
move!
Sono avvez-za, bel signo-re, ad un si - mi - le scher-
I am proof, my gen-tle woo-er, 'Gainst thy sweet and empty
D.
detto, un det-to sol tu puo - - - i le mie
tender word to joy re - store me, End the
R.
ti - - va sei si -
base - - ness to re -

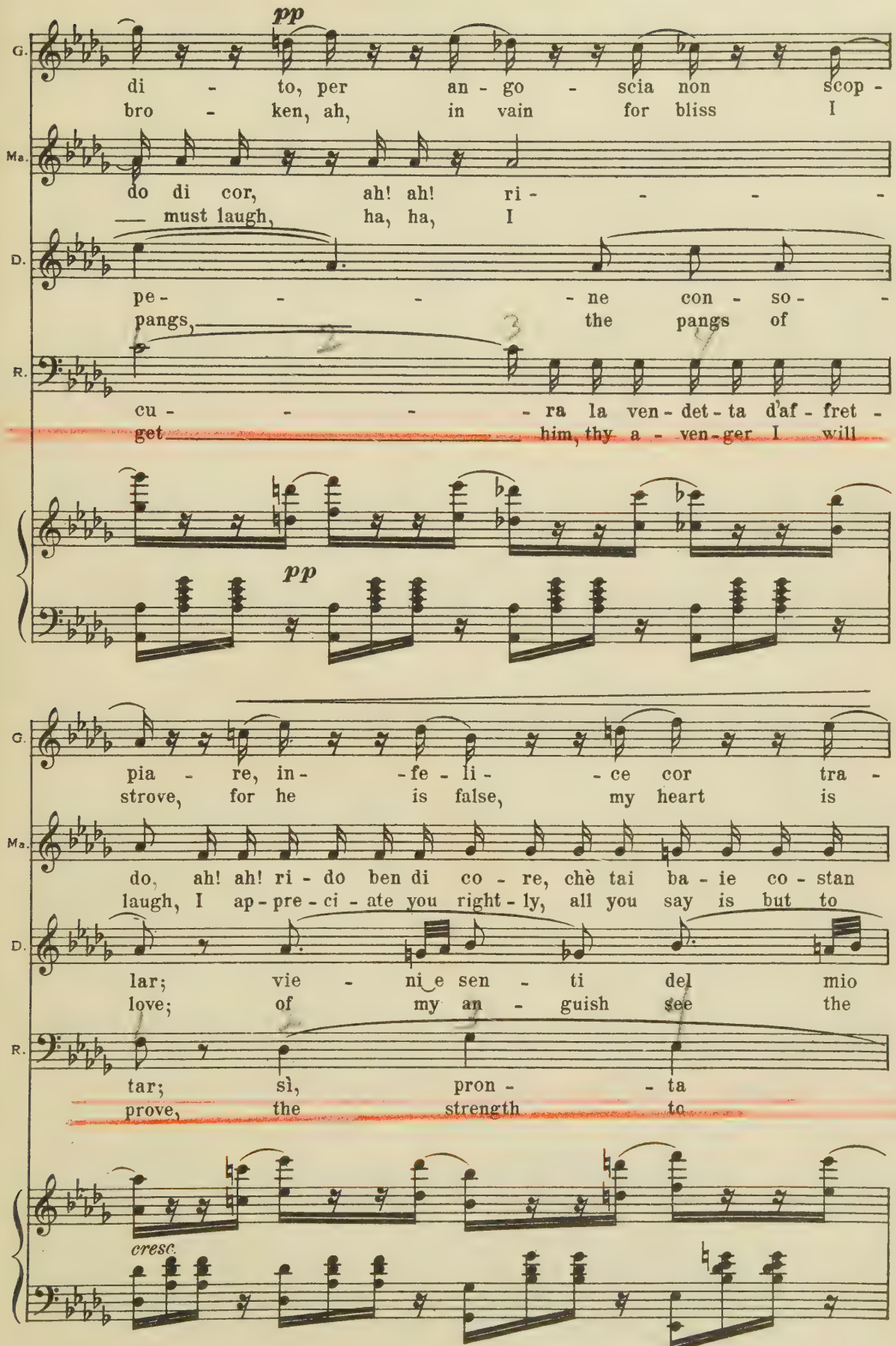

G.
— no, non scoppiar.
— 'tis all in vain,
Ma.
za - - - re. Ah! ah! ah! ah! ri - - -
noth - - - ings, ha, ha, ha, ha, I
D.
pe - ne, le mie pe - ne con - so - lar.
pangs, the pangs of un - requit - ed love,
Ah! con un
ah, with one
R.
cu - - - ra.
gret him.
con voce cupa
Taci, e mia sa - rà la
Thou must shun him and for -
Fl.
Ob.
di - - to, per an - go - scia non scop -
bro - ken, ah, in vain for bliss I
do di cor, ah, ah, ri - - - -
— must laugh, ha, ha, I
det - - - - to sol tu
ten - - - - der word re -
cu - - - ra la ven - det - ta d'af - fret -
get him, Thy a - ven - ger I will -

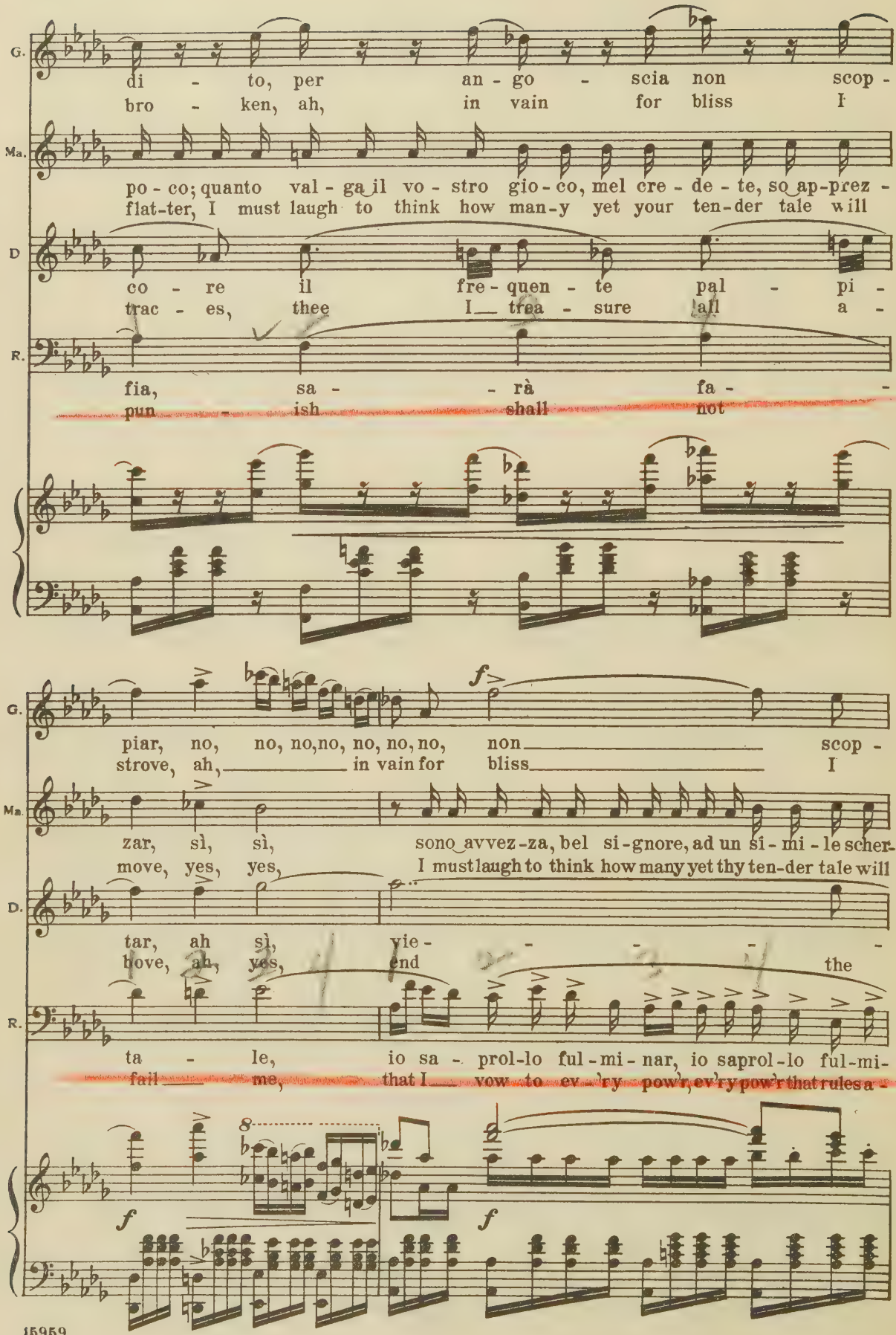

G.
pia - re, in - fe - li - ce cor tra -
strove, for he is false, my heart is
Ma.
do di cor, ah! ah! ri - - - - -
— must laugh, ha, ha, I
D.
puo - - i le mi - e
store me, Oh end the
R.
tar, ta-ci, e mia sa-rà la
prove, thou must shun him and for -
8
pp
G.
di - to, per an - go - scia non scop -
bro - ken, ah, in vain for bliss I
Ma.
do di cor, ah! ah! ri - - -
— must laugh, ha, ha, I
D.
pe - - - - ne con - so -
pangs, the pangs of
R.
cu - - - ra la ven-det-ta d'af-fret -
get him, thy a - ven - ger I will
pp

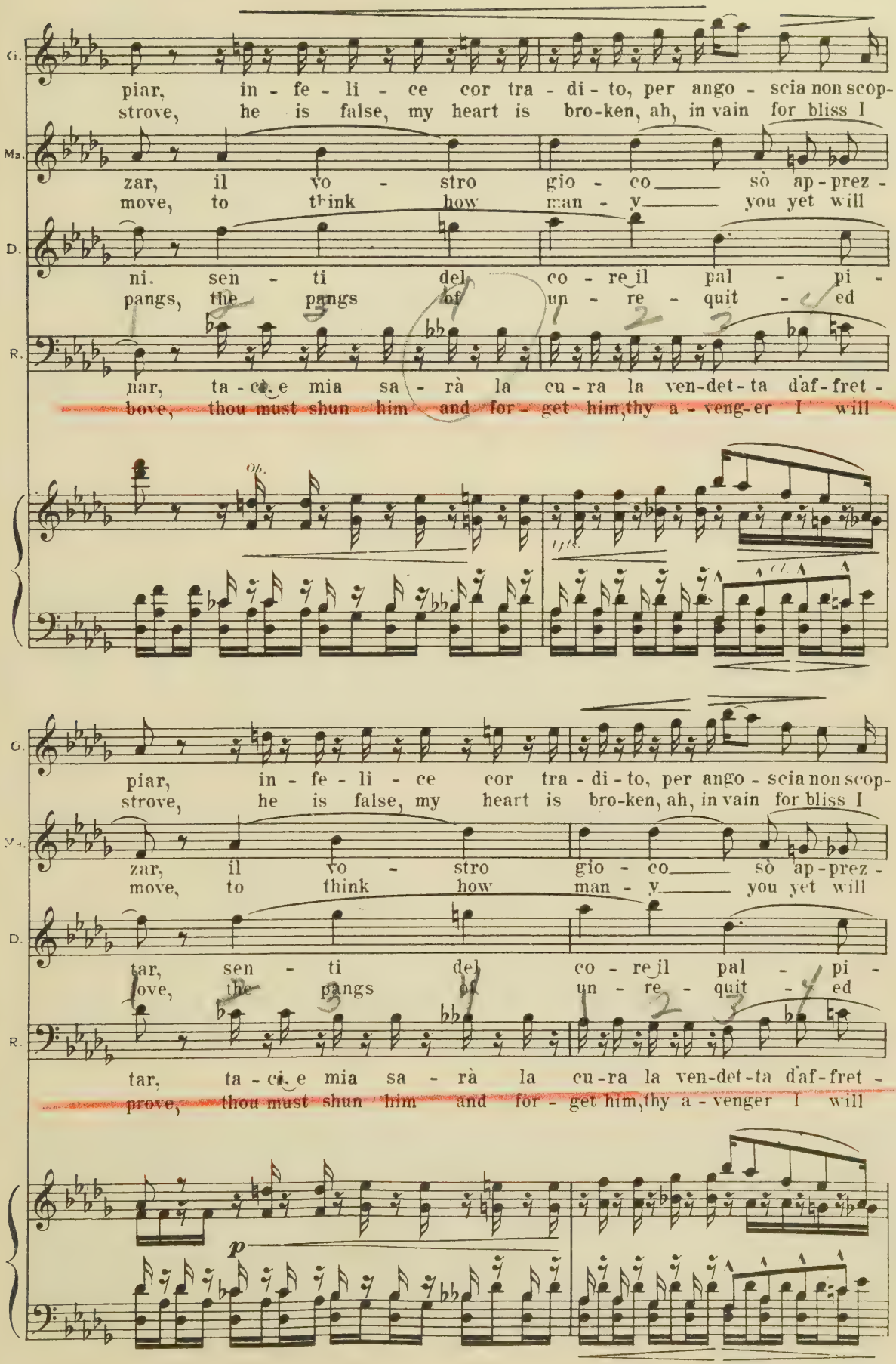

G.
pia - re, in - fe - li - ce cor tra -
strove, for he is false, my heart is
Ma.
do, ah! ah! ri - do ben di co - re, chè tai ba - ıe co - stan
laugh, I ap - pre - ci - ate you right - ly, all you say is but to
D.
lar; vie - ni e sen - ti del mio
love, Of my an - guish sèe the
R.
tar. Sì, pron - - ta
prove. The strength to
cresc.
di - to, per an - go - scia non scoppiar, no, no, no, no, no,
bro - ken, ah, in vain for bliss I strove, ah, in
poco, quanto val-ga il vo-stro gioco, mel credete, so apprezzar, sì, sì,
flatter, ah, I laugh to think how many yet your tender tale may move, yes, yes,
co - re il frequen - te pal - pi - tar, ah, sì,
trac - es, thee I treasure all a - bove ah, yes,
fia, sa - rà fa - ta - le,
pun - ish shall not fail me,
f
8

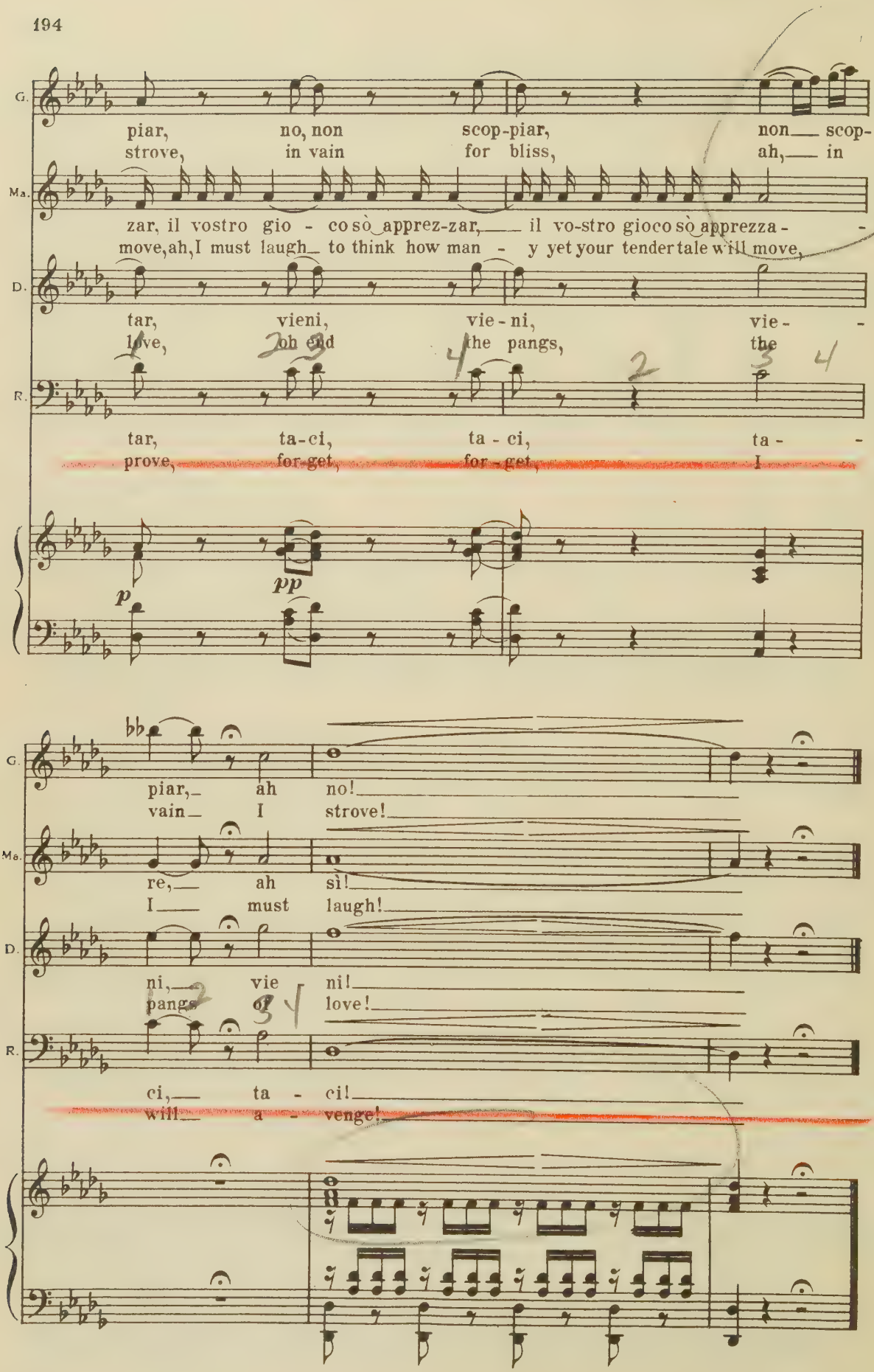

G.
Ma.
D.
R.
f
no, no, non scop-
vain, in vain I
so-no avvez-za, bel si-gno-re, ad un si-mi-le scher-
I am proof, my gen-tle woo-er 'gainst thy sweet and emp-ty
vie-
end my
io sa-prol-lo ful-mi-nar, io sa-prol-lo ful-mi-
That I vow to ev-'ry pow'r, ev-'ry pow'r that rules a-
f
pia-re, in-fe-li-ce cor tra-
strove, for he is false, my heart is
zar, ah, ah, ah, ah! ri-
noth-ings, yes, ha, ha, I
ni;
pangs,
ah! con un
ah! with a
con voce cupa
nar;
bove,
ta-ci, e mia sa-rà la
thou shalt shun him and for-
p


pp
G.
di - to, per an - go - scia non scop -
bro - ken, ah in vain for bliss I
Ma.
do di cor, ah! ah! ri - - - -
— must laugh, ha, ha, I
D.
det - - - - to sol tu
ten - - - - der word re -
R.
cu - - - - ra la ven - det - ta d'af - fret -
get — him, thy a - veng - er I will
pp
G.
pia - re, in fe - li - ce cor tra -
strove, for he is false, my heart is
Ma.
do di cor, ah! ah! ri - - - -
— must laugh, ha, ha, I
D.
puo - i le mi - e
store me, oh end the
R.
tar, ta - ci e mia sa - rà la
prove, thou shalt shun him and for


pp
G.
di - to, per an - go - scia non scop -
bro - ken, ah, in vain for bliss I
Ma.
do di cor, ah! ah! ri - - - -
— must laugh, ha, ha, I
D.
pe - - - - ne con - so -
pangs, the pangs of
R.
cu - - - - ra la ven - det - ta d'af - fret -
get him, thy a - ven - ger I will
pp
G.
pia - re, in - - fe - li - - ce cor tra -
strove, for he is false, my heart is
Ma.
do, ah! ah! ri - do ben di co - re, chè tai ba - ie co - stan
laugh, I ap - pre - ci - ate you right - ly, all you say is but to
D.
lar; vie - ni e sen - ti del mio
love; of my an - guish see the
R.
tar; sì, pron - - ta
prove, the strength to
cresc.

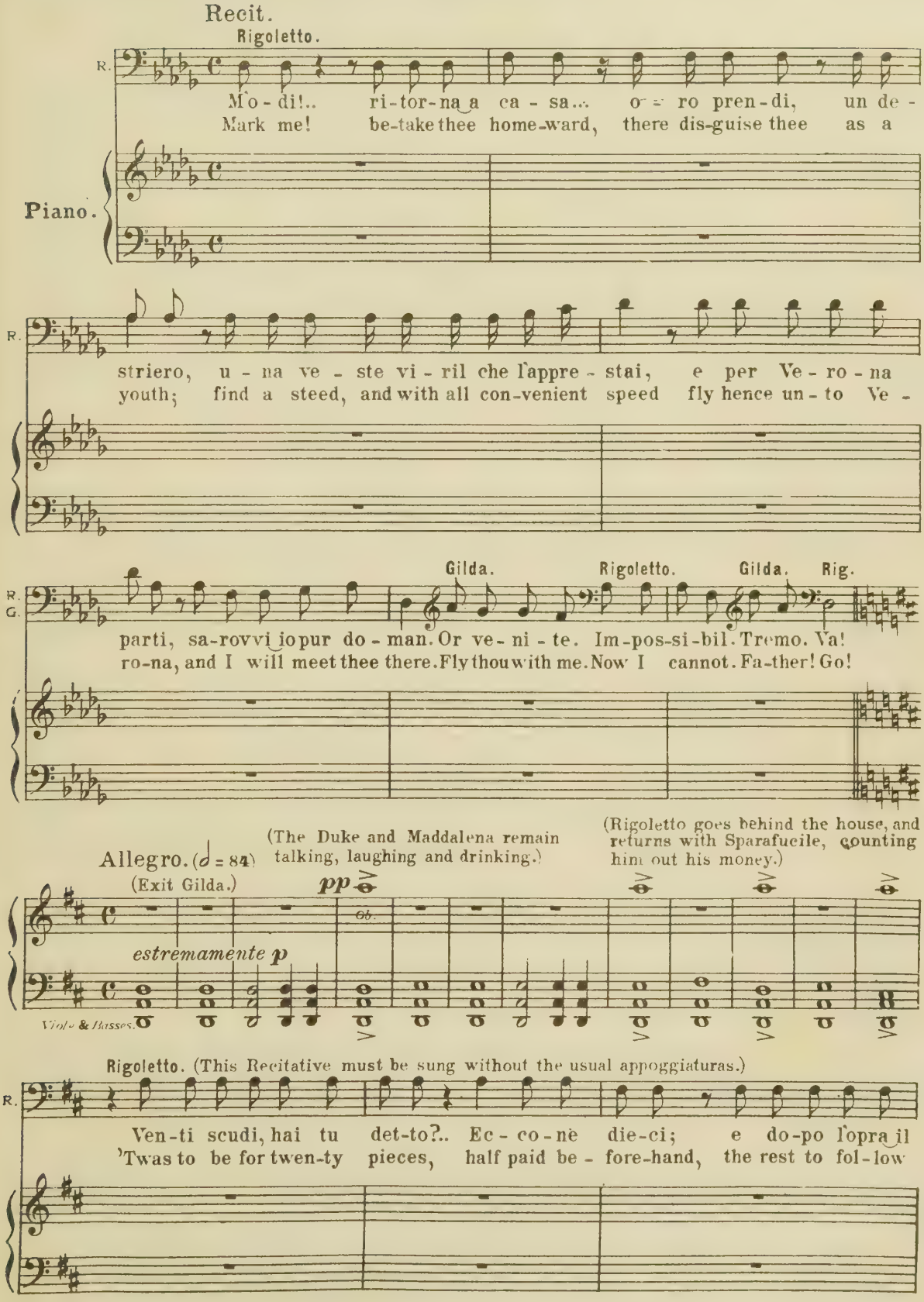

G.
di - to, per an - go - scia non scop -
bro - ken, ah, in vain for bliss I
Ma.
po - co; quanto val - ga il vo - stro gio - co, mel cre - de - te, so ap-prez -
flat-ter, I must laugh to think how man-y yet your ten-der tale will
D
co - re il fre - quen - te pal - pi -
trac - es, thee I trea - sure all a -
R.
fia, sa - - rà fa - -
pun - ish shall not
G.
piar, no, no, no,no, no, no, no, non scop -
strove, ah, in vain for bliss I
Ma.
zar, sì, sì, sono avvez-za, bel si-gnore, ad un si - mi - le scher-
move, yes, yes, I must laugh to think how many yet thy ten-der tale will
D.
tar, ah sì, vie - - - - -
hove, ah, yes, end the
R.
ta - le, io sa - prol-lo ful-mi-nar, io saprol-lo ful-mi-
fail me, that I vow to ev'ry pow'r, ev'ry pow'r that rules a -

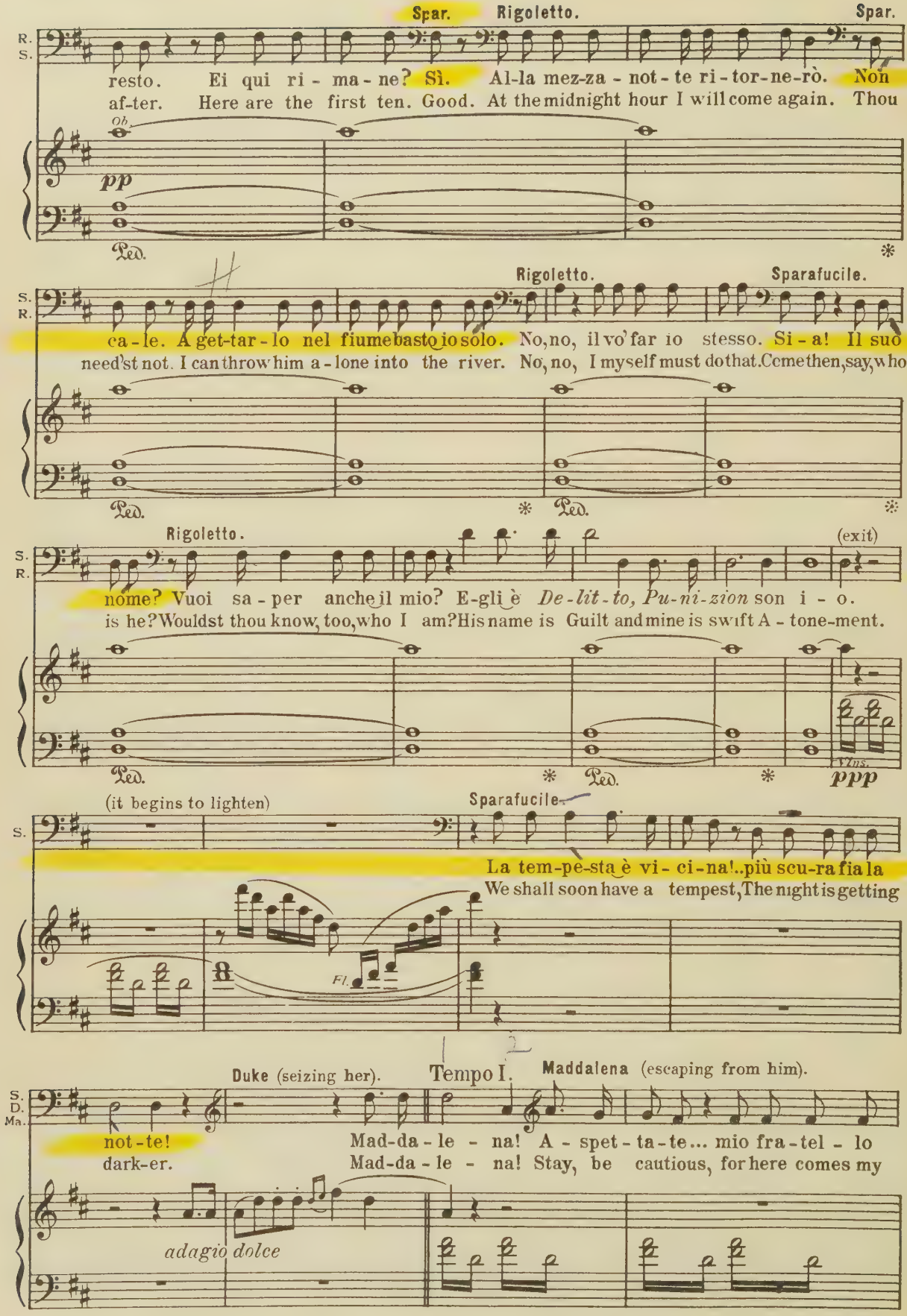

Gi.
piar, in - fe - li - ce cor tra - di - to, per ango - scia non scop-
strove, he is false, my heart is bro-ken, ah, in vain for bliss I
Ma.
zar, il vo - stro gio - co sò ap - prez -
move, to think how man - y you yet will
D.
ni. sen - ti del co - re il pal - pi -
pangs, the pangs of un - re - quit - ed
R.
nar, ta - ci, e mia sa - rà la cu - ra la ven-det-ta daf-fret -
bove, thou must shun him and for - get him, thy a - veng-er I will
Ob.
Ffs.
G.
piar, in - fe - li - ce cor tra - di - to, per ango - scia non scop-
strove, he is false, my heart is bro-ken, ah, in vain for bliss I
Ma.
zar, il vo - stro gio - co sò ap - prez -
move, to think how man - y you yet will
D.
tar, sen - ti del co - re il pal - pi -
ove, the pangs of un - re - quit - ed
R.
tar, ta - ci, e mia sa - rà la cu - ra la ven-det-ta daf-fret -
prove, thou must shun him and for - get him, thy a - venger I will
p

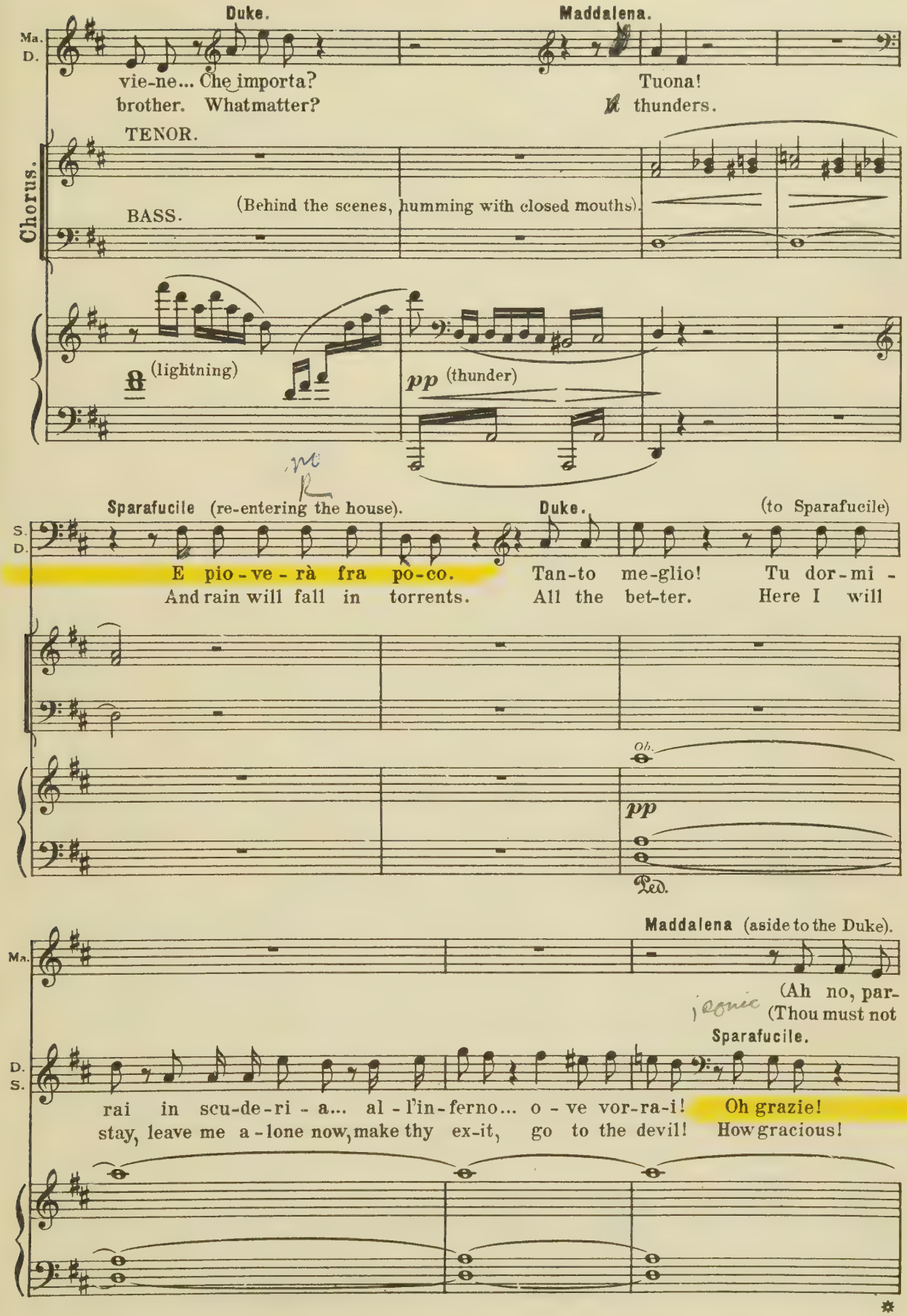

G.
piar, no, non scop-piar, non scop-
strove, in vain for bliss, ah, in
Ma.
zar, il vostro gio - co sò apprez-zar, il vo-stro gioco sò apprezza -
move, ah, I must laugh to think how man - y yet your tender tale will move,
D.
tar, vieni, vie-ni, vie -
love, oh end the pangs, the
R.
tar, ta-ci, ta-ci, ta -
prove, for-get, for-get, I
p
pp
G.
piar, ah no!
vain I strove!
Ma.
re, ah sì!
I must laugh!
D.
ni, vie ni!
pangs of love!
R.
ci, ta - ci!
will a - venge!

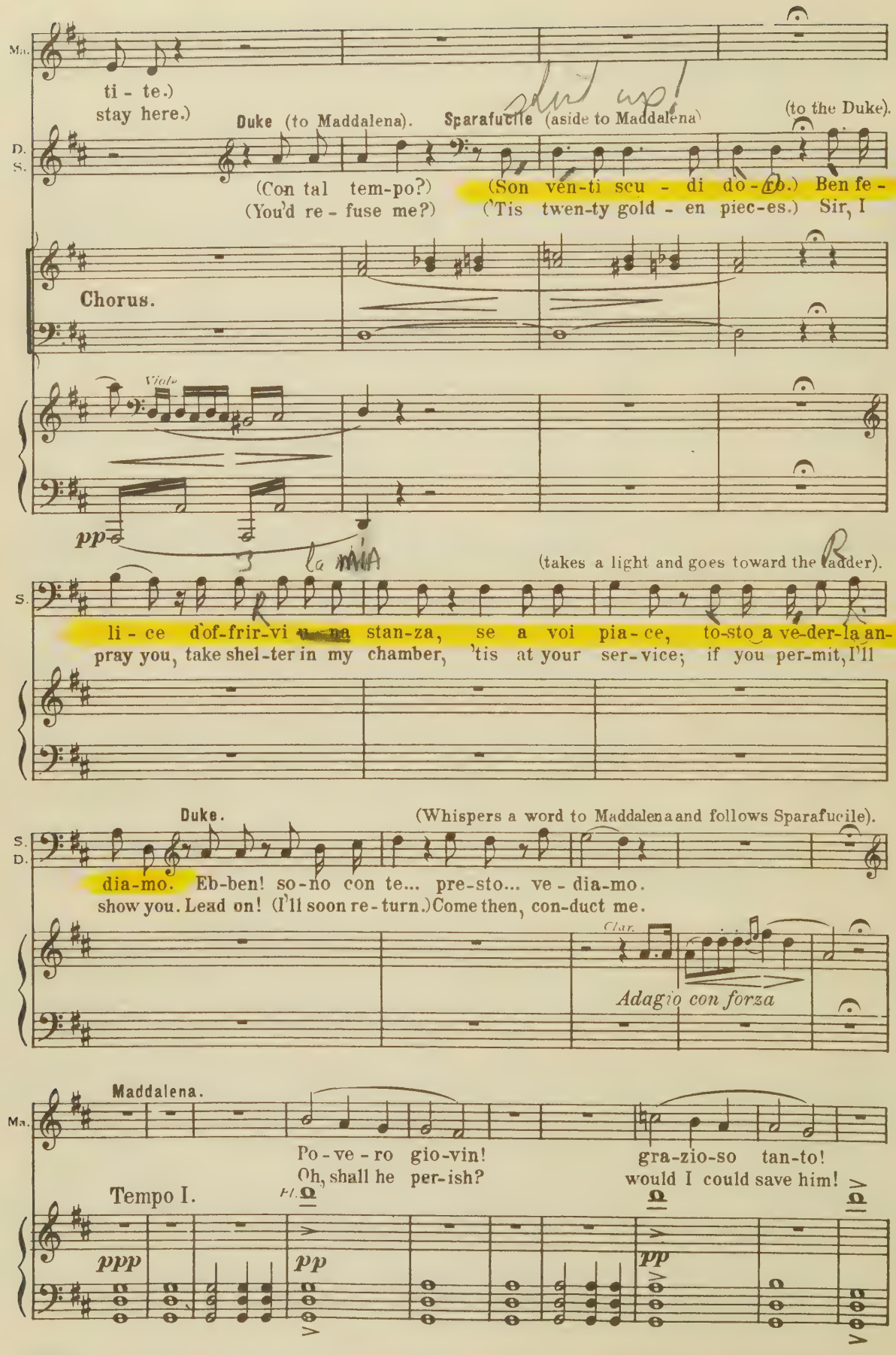
Nº 17. "M'odi!.. ritorna a casa.„

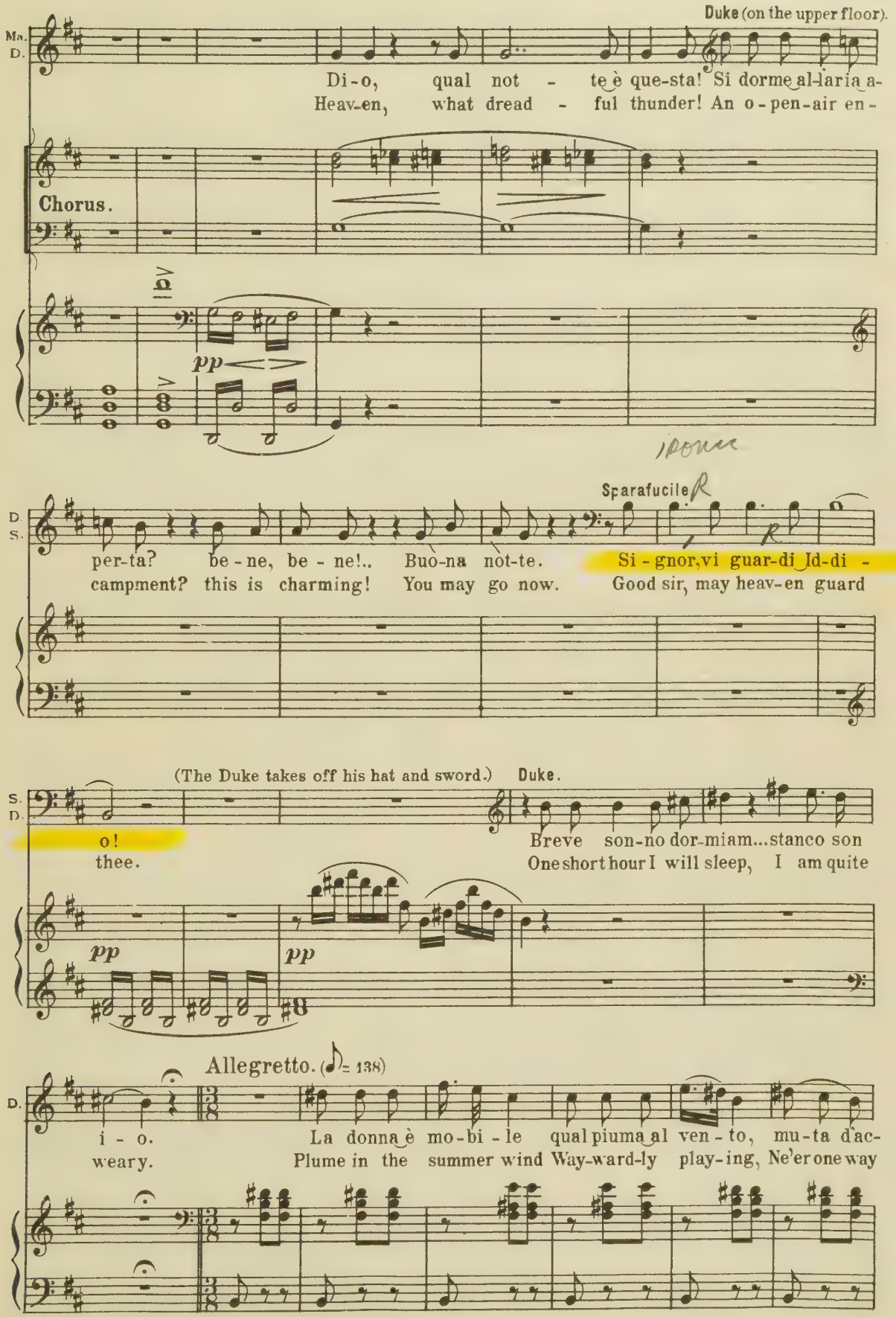
Recit.

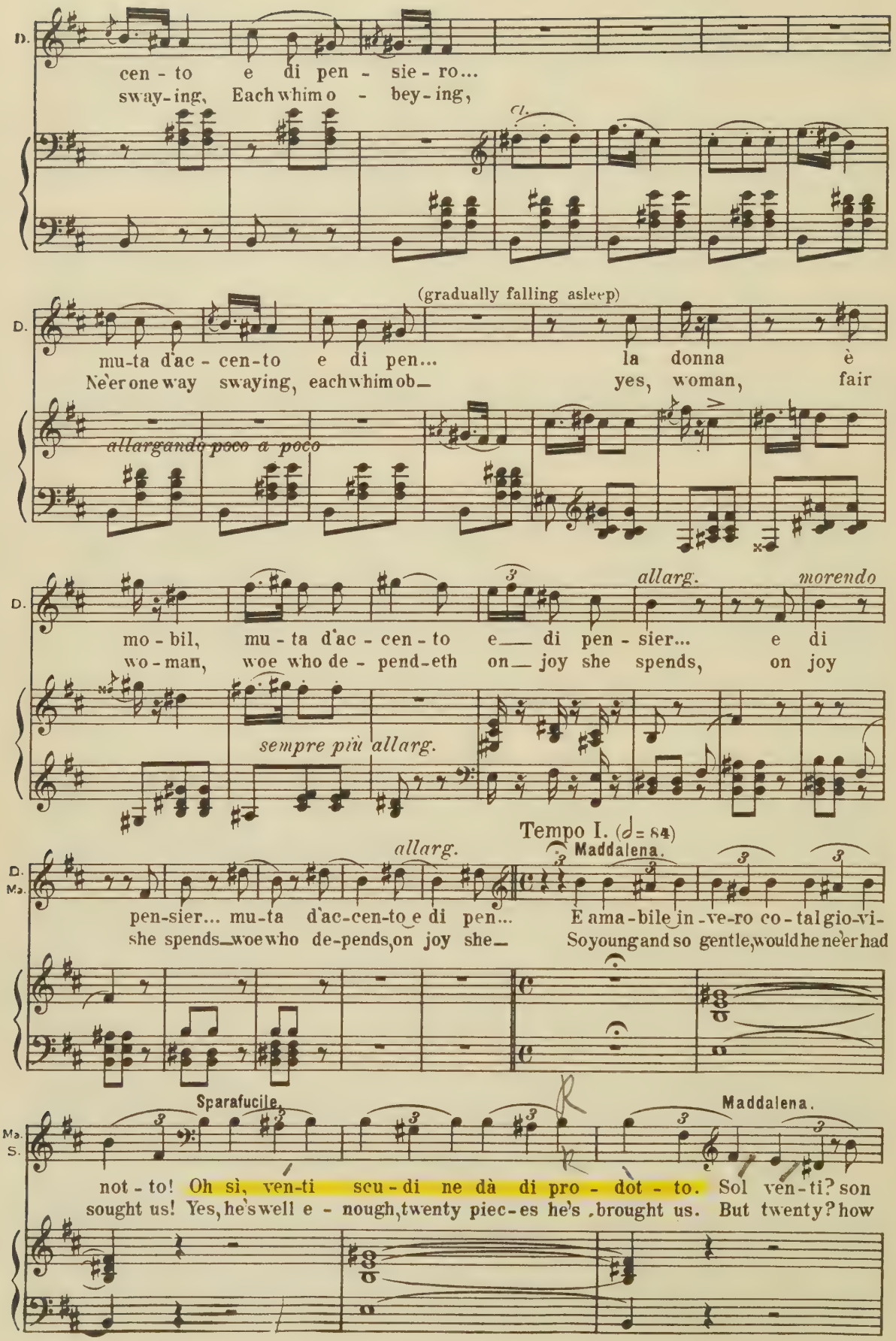


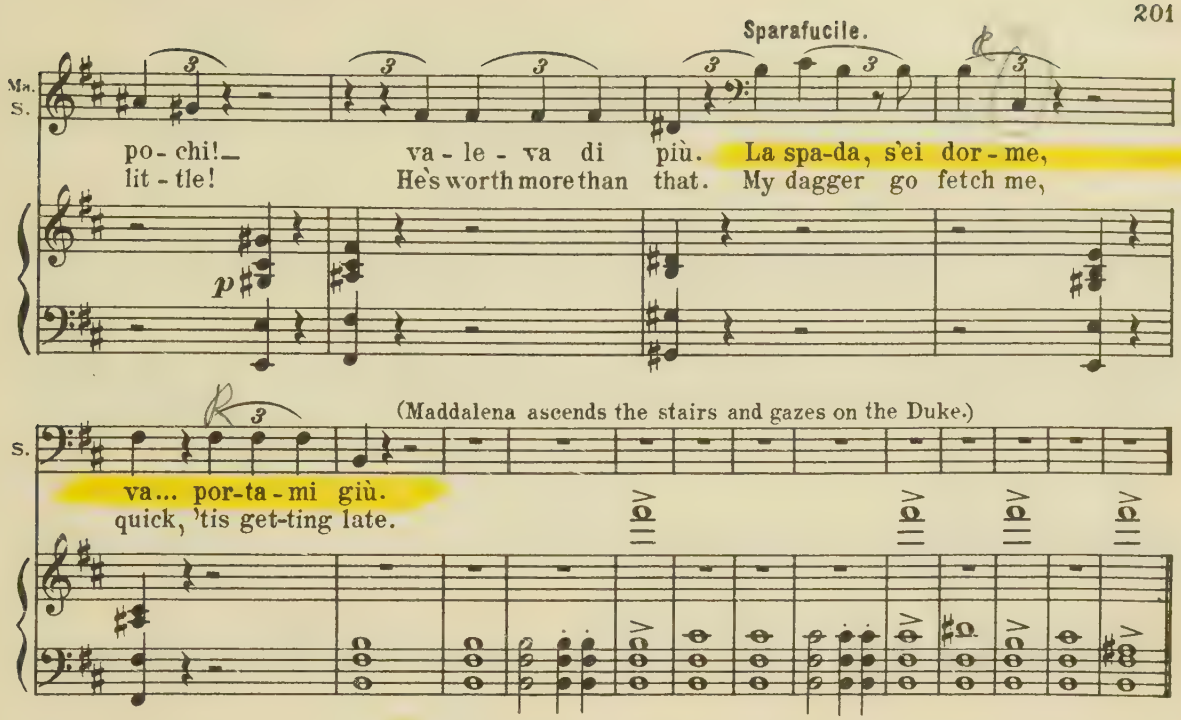

Spar.
Rigoletto.
Spar.
R. S.
resto. Ei qui ri - ma - ne? Sì. Al-la mez-za - not - te ri - tor-ne-rò. Non
af-ter. Here are the first ten. Good. At the midnight hour I will come again. Thou
Ob.
pp
Ped.
Rigoletto.
Sparafucile.
S. R.
ca - le. A get-tar - lo nel fiume basto io solo. No, no, il vo' far io stesso. Si - a! Il suo
need'st not. I can throw him a - lone into the river. No, no, I myself must do that. Come then, say, who
Ped.
Ped.
Rigoletto.
(exit)
S. R.
nome? Vuoi sa - per anche il mio? E - gli è De - lit - to, Pu - ni - zion son i - o.
is he? Wouldst thou know, too, who I am? His name is Guilt and mine is swift A - tone-ment.
Ped.
Ped.
Vlns.
ppp
(it begins to lighten)
Sparafucile.
S.
La tem-pe-sta è vi - ci - na!..più scu-ra fia la
We shall soon have a tempest, The night is getting
Fl.
Duke (seizing her).
Tempo I.
Maddalena (escaping from him).
S. D. Ma.
not - te!
dark-er.
Mad-da - le - na! A - spet - ta - te... mio fra - tel - lo
Mad-da - le - na! Stay, be cautious, for here comes my
adagio dolce


Duke.
Maddalena.
Ma.
D.
vie-ne... Che importa?
brother. What matter?
Tuona!
thunders.
TENOR.
Chorus.
BASS.
(Behind the scenes, humming with closed mouths).
8
(lightning)
pp (thunder)
Sparafucile (re-entering the house).
Duke.
(to Sparafucile)
S.
D.
E pio-ve-rà fra po-co.
And rain will fall in torrents.
Tan-to me-glio!
All the bet-ter.
Tu dor-mi -
Here I will
Ob.
pp
Ped.
Maddalena (aside to the Duke).
Ma.
(Ah no, par-
(Thou must not
Sparafucile.
D.
S.
rai in scu-de-ri-a... al-l'in-ferno... o-ve vor-ra-i!
stay, leave me a-lone now, make thy ex-it, go to the devil!
Oh grazie!
How gracious!


Ma.
ti - te.)
stay here.)
Duke (to Maddalena).
Sparafucile (aside to Maddalena)
(to the Duke).
D.
S.
(Con tal tem-po?)
(You'd re - fuse me?)
(Son ven-ti scu - di do - ro.) Ben fe -
('Tis twen-ty gold - en piec-es.) Sir, I
Chorus.
Viola
pp
la mia
(takes a light and goes toward the ladder).
S.
li - ce d'of-frir-vi una stan-za, se a voi pia - ce, to-sto a ve-der-la an-
pray you, take shel-ter in my chamber, 'tis at your ser-vice; if you per-mit, I'll
Duke.
(Whispers a word to Maddalena and follows Sparafucile).
S.
D.
dia-mo. Eb-ben! so-no con te... pre-sto... ve - dia-mo.
show you. Lead on! (I'll soon re-turn.) Come then, con-duct me.
Clar.
Adagio con forza
Maddalena.
Ma.
Po - ve - ro gio-vin!
Oh, shall he per-ish?
gra-zio-so tan-to!
would I could save him!
Tempo I.
Fl.
ppp
pp
pp

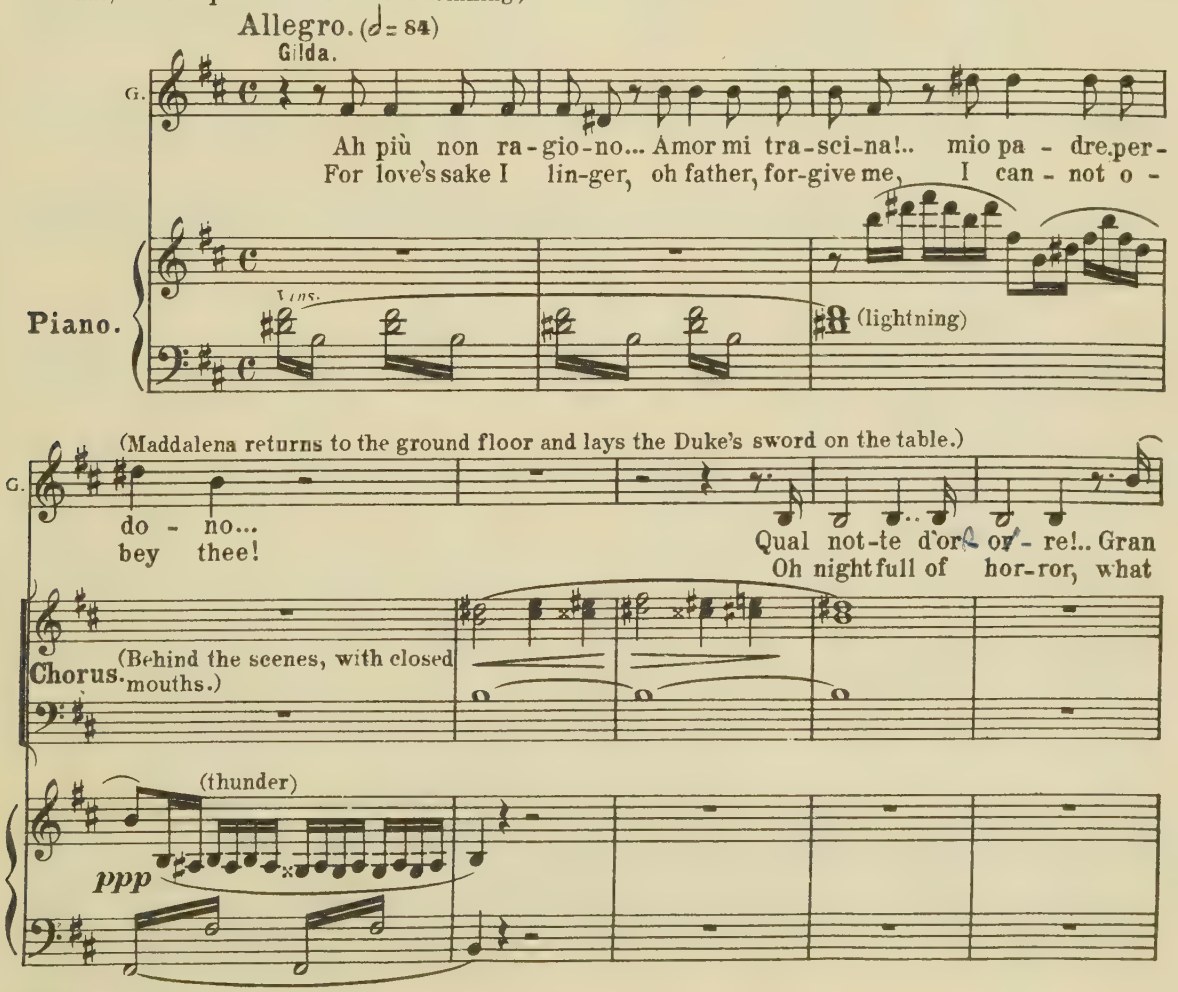

Duke (on the upper floor).
Ma.
D.
Di-o, qual not - te è que-sta! Si dorme al-laria a-
Heav-en, what dread - ful thunder! An o-pen-air en-
Chorus.
pp
Sparafucile
per-ta? be-ne, be-ne!.. Buo-na not-te. Si-gnor, vi guar-di Id-di -
campment? this is charming! You may go now. Good sir, may heav-en guard
(The Duke takes off his hat and sword.)
Duke.
o!
thee.
Breve son-no dor-miam...stanco son
One short hour I will sleep, I am quite
pp
pp
Allegretto. (♩= 138)
i - o.
weary.
La donna è mo-bi-le qual piuma al ven-to, mu-ta d'ac-
Plume in the summer wind Way-ward-ly play-ing, Ne'er one way

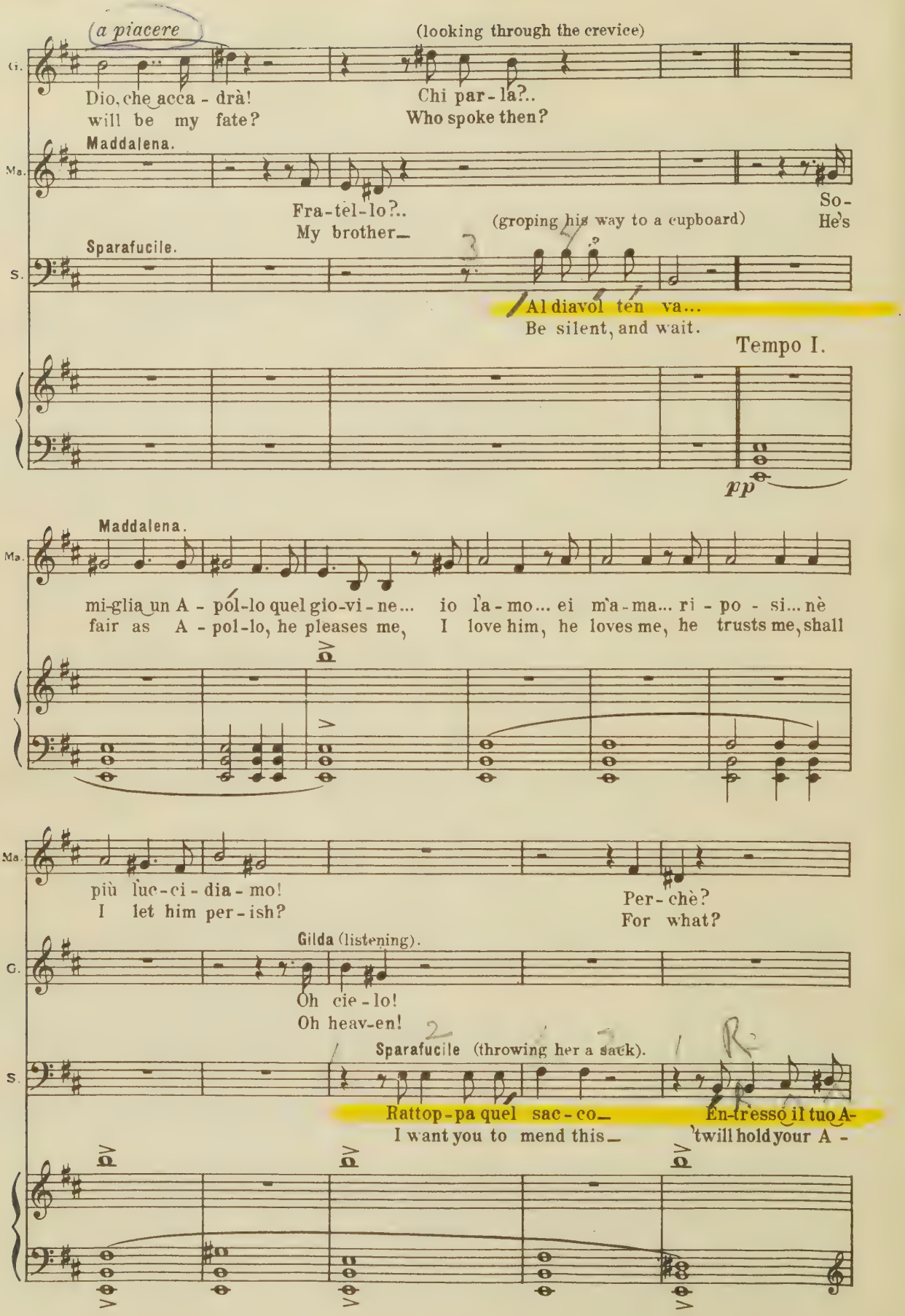

D.
cen - to e di pen - sie - ro...
sway-ing, Each whim o - bey-ing,
Cl.
(gradually falling asleep)
mu-ta d'ac - cen-to e di pen... la donna è
Ne'er one way swaying, each whim ob- yes, woman, fair
allargando poco a poco
allarg.
morendo
mo - bil, mu - ta d'ac - cen - to e di pen - sier... e di
wo - man, woe who de - pend-eth on joy she spends, on joy
sempre più allarg.
Tempo I. (♩= 84)
allarg.
Maddalena.
pen-sier... mu-ta d'ac-cen-to e di pen... E ama-bile in-ve-ro co-tal gio-vi-
she spends woe who de-pends on joy she Soyoung and so gentle, would he ne'er had
Sparafucile.
Maddalena.
not - to! Oh sì, ven-ti scu - di ne dà di pro - dot - to. Sol ven - ti? son
sought us! Yes, he's well e - nough, twenty piec-es he's brought us. But twenty? how



Nº 18. "Somiglia un Apollo."
Recitative, Trio and Storm.

(Enter at the back Gilda, in male attire, with boots and spurs. She comes slowly forward towards the inn, where Sparafucile is seated drinking.)




a piacere
(looking through the crevice)
Dio, che acca - drà!
will be my fate?
Chi par - là?..
Who spoke then?
Maddalena.
Fra - tel - lo?..
My brother_
So -
He's
(groping his way to a cupboard)
Sparafucile.
Al diavol ten va...
Be silent, and wait.
Tempo I.
pp
Maddalena.
mi - glia un A - pól - lo quel gio - vi - ne...
fair as A - pol - lo, he pleases me,
io l'a - mo... ei m'a - ma... ri - po - si... nè
I love him, he loves me, he trusts me, shall
più luc - ci - dia - mo!
I let him per - ish?
Per - chè?
For what?
Gilda (listening).
Oh cie - lo!
Oh heav - en!
Sparafucile (throwing her a sack).
Rattop - pa quel sac - co_
I want you to mend this_
En - tresso il tuo A -
'twill hold your A -

Sparafucile.

pol-lo, sgozza - to da me, gettar dovrò al fiu - me...

pol-lo when borne to his fate, the bed of the riv - er.

Gilda.

L'in-fer - no qui

A den of as-

(lightning)

(thunder)

Maddalena.

ve-do!

sassins!

Ep-pu-re il da-na - ro sal-var-ti scom-

Wer't not for the mon-ey, I know thou wouldst

Chorus.

pp

p

Sparafucile.

met - to, ser-ban - do-lo in vi - ta.

spare him— Oh could I per-suade thee—

Dif-fi - ci - le il

'Tis more than I

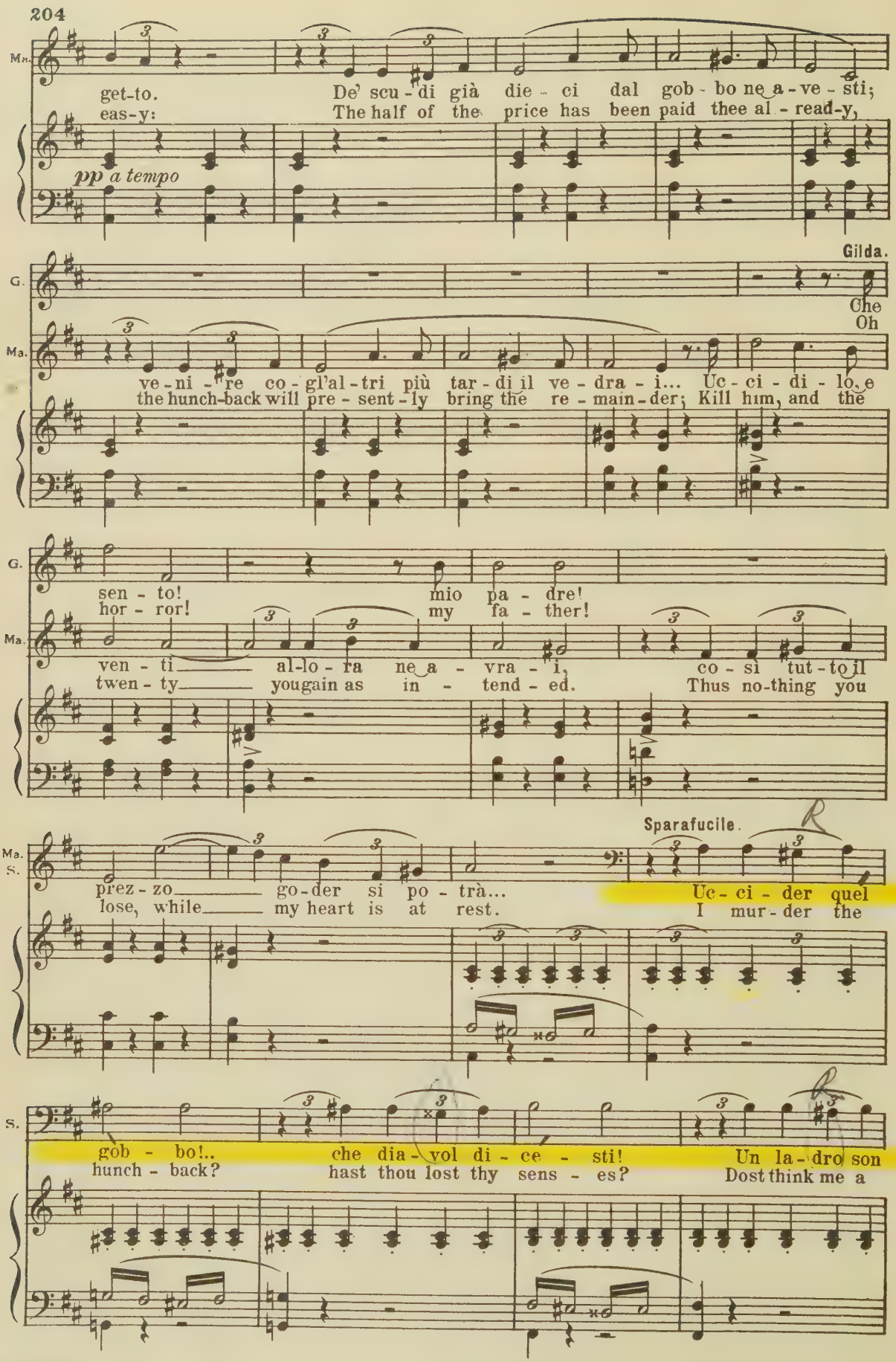
Maddalena.

M'a - scol - ta... an - zi fa - cil ti sve-lo un pro -

Oh hear me; I've a plan will make all mat - ters

cre - do.

dare do.


Mn.
get-to.
eas-y:
De' scu-di già die-ci dal gob-bo ne a-ve-sti;
The half of the price has been paid thee al-read-y,
pp a tempo
Gilda.
G.
Che
Oh
Ma.
ve-ni-re co-gl'al-tri più tar-di il ve-dra-i... Uc-ci-di-lo, e
the hunch-back will pre-sent-ly bring the re-main-der; Kill him, and the
G.
sen-to!
hor-ror!
mio pa-dre!
my fa-ther!
Ma.
ven-ti al-lo-ra ne a-vra-i, co-sì tut-to il
twen-ty yougain as in-tend-ed. Thus no-thing you
Sparafucile.
Ma.
S.
prez-zo go-der si po-trà... Uc-ci-der quel
lose, while my heart is at rest. I mur-der the
S.
gob-bo!.. che dia-vol di-ce-sti! Un la-dro son
hunch-back? hast thou lost thy sens-es? Dost think me a

S.

for - se? Son for-se un ban - di - to? Qual al - tro cli -
rob - ber? take me for a ban - dit? Didst thou ev-er

S.

en - te da me fu tra - di - to? Mi pa - ga que -
know me to cheat my em - ploy - er? The hunch-back has

S.
Ma.

Maddalena. Sparafucile.

st'uo - mo, fe - de le m'a vrà. Ah gra-zia per es - so. E duo-po ch'ei
paid me, to him I'll be true. This youth thou must spare me. I've prom'sd to

Chorus.

(thunder)

Bn.

Maddalena
(about to rush up stairs).

Gilda.

Sparafucile (retain-

S.
Ma.
C.

muo-ia. Fug-gi-re il fo a - des - so! Oh buo-na fi - gliuo-la!.. Gli scu-di per -
slay him. Then he shall es - cape thee. Oh true-hearted maid-en! Thou'lt lose me the

(thunder)

(thunder)

ing her). Maddalena. Sparafucile. Maddalena.

S. Ma. dia-mo. È ver!.. La-scia fa-re... Sal-var-lo dob-bia-mo, sal-var-lo dob-
money! 'Tis true. I must kill him. Ah no, thou must spare him, my brother, oh

Sparafucile.

Ma. S. bia-mo. Se pria ch'ab-bia il mez-zo la not-te toc-ca-to al-cu-no qui
spare him! If some one should en-ter ere mid-night has sound-ed, I prom-ise that

(lightning) *f* *pp*

Maddalena.

S. Ma. giun-ga, per es-so mor-rà. È bu-ia la not-te, il ciel troppo i-
he for thy fa-v'rite shall die. In night such as this ev-'ry sense is con-

(lightning) *f* *pp*

Gilda.

Ma. Gi. ra-to, nes-su-no a que-sto-ra da qui pas-se-rà. Oh qual ten-ta-
found-ed, No wan-d'rer will ven-ture our door to come nigh. Oh what a temp-

8 Ob. Fl.

G. zio - ne!..morir per l'in - gra - to!.. Mo-ri - re, e mio pa - dre!..Oh cie - lo! pie -
ta - tion! my fate, I have found it, In si - lence and darkness to save him and

G. tà! oh cie - lo!
die! Oh heav - en!

Ma. Maddalena. È bu - ia la not - te, il
In night such as this ev - 'ry

S. Sparafucile. Se pria ch'ab - bia il mez - zo la
If some one should en - ter ere

ff (heavy rain and continued lightning)

G. pie - - - tà! oh
be thou nigh, oh

Ma. ciel trop - po i - ra - to, nes-su - no a que -
sense is con-found - ed, no wan - d'rer will

S. not - te toc - ca - to al - cu - no qui
mid - night has sound - ed, I prom - ise that

G. cie - lo! pie - - - tà! oh cie - -
heav - en, be thou nigh, oh heav - -

Ma. sto - ra da qui pas - se - rà, no, no,
ven - ture our door to come nigh, no, no,

S. giun - ga, per es - so mor - rà. se pria ch'abbia il
he for thy fa - v'rite shall die, if some one should

8

G. - - lo! cie lo! cie - lo! pie -
- - en, heav - en, oh be thou

Ma. no, nes - - su - no pas - se -
no, none our door will come

S mez - zo la not - te toc - ca - to al - cu - no qui giun - ga. per es - so mor -
en - ter ere mid - night has sound - ed, I prom - ise that he for thy fa - v'rite shall

8 (lightning)

G. tà!
nigh!

Ma. rà.
nigh.

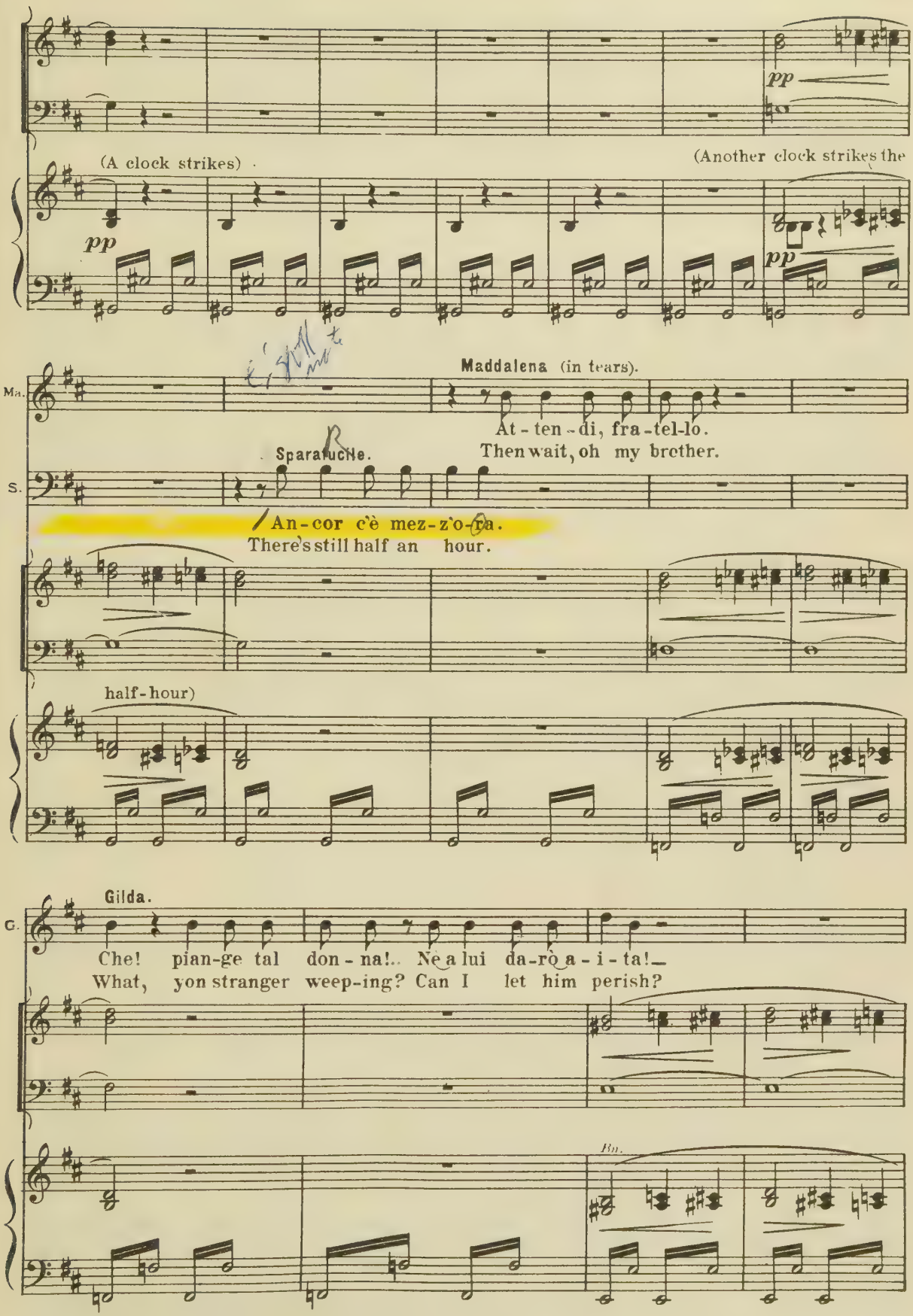
S. rà.
die.

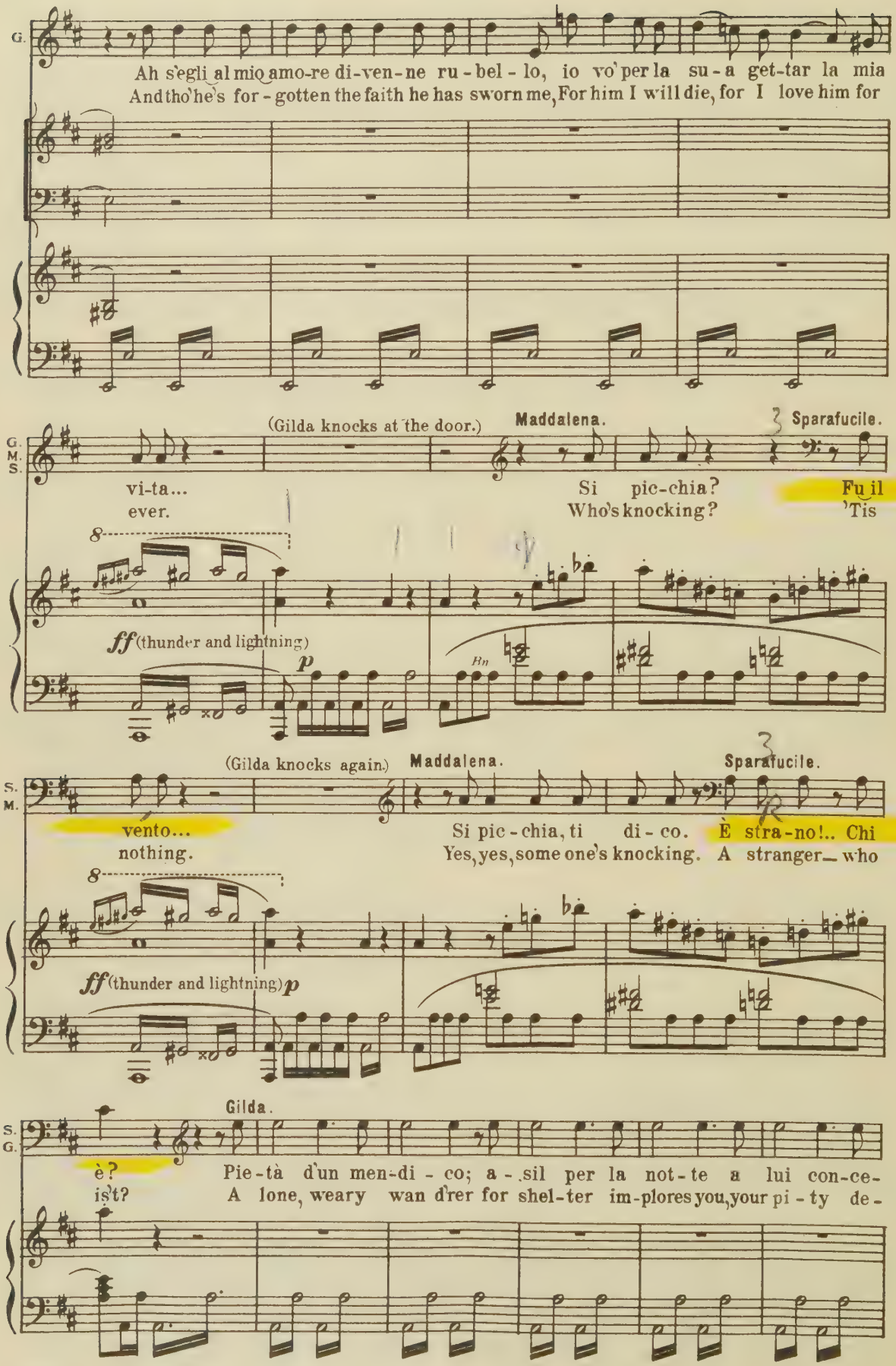
Chorus.

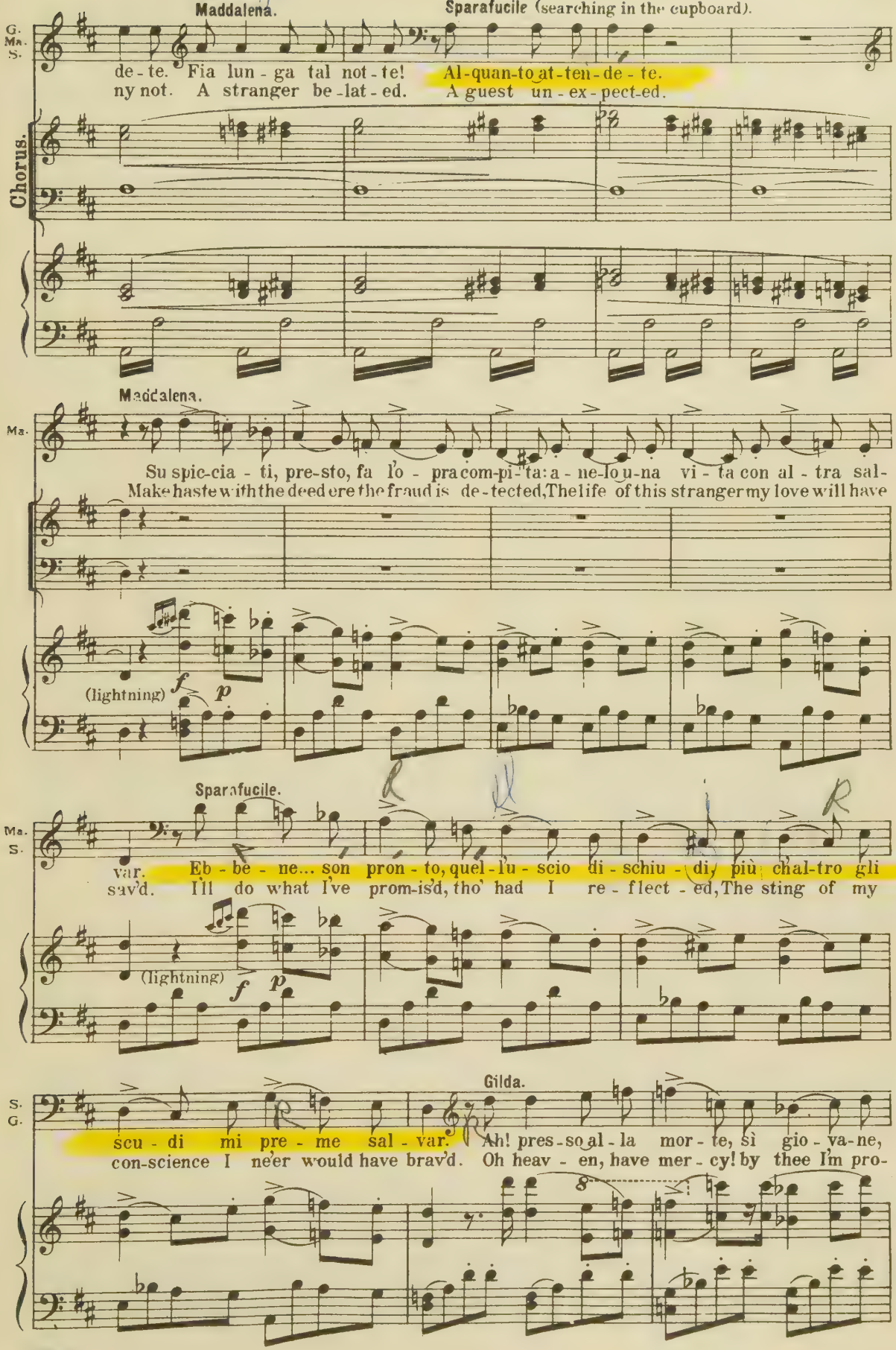
8

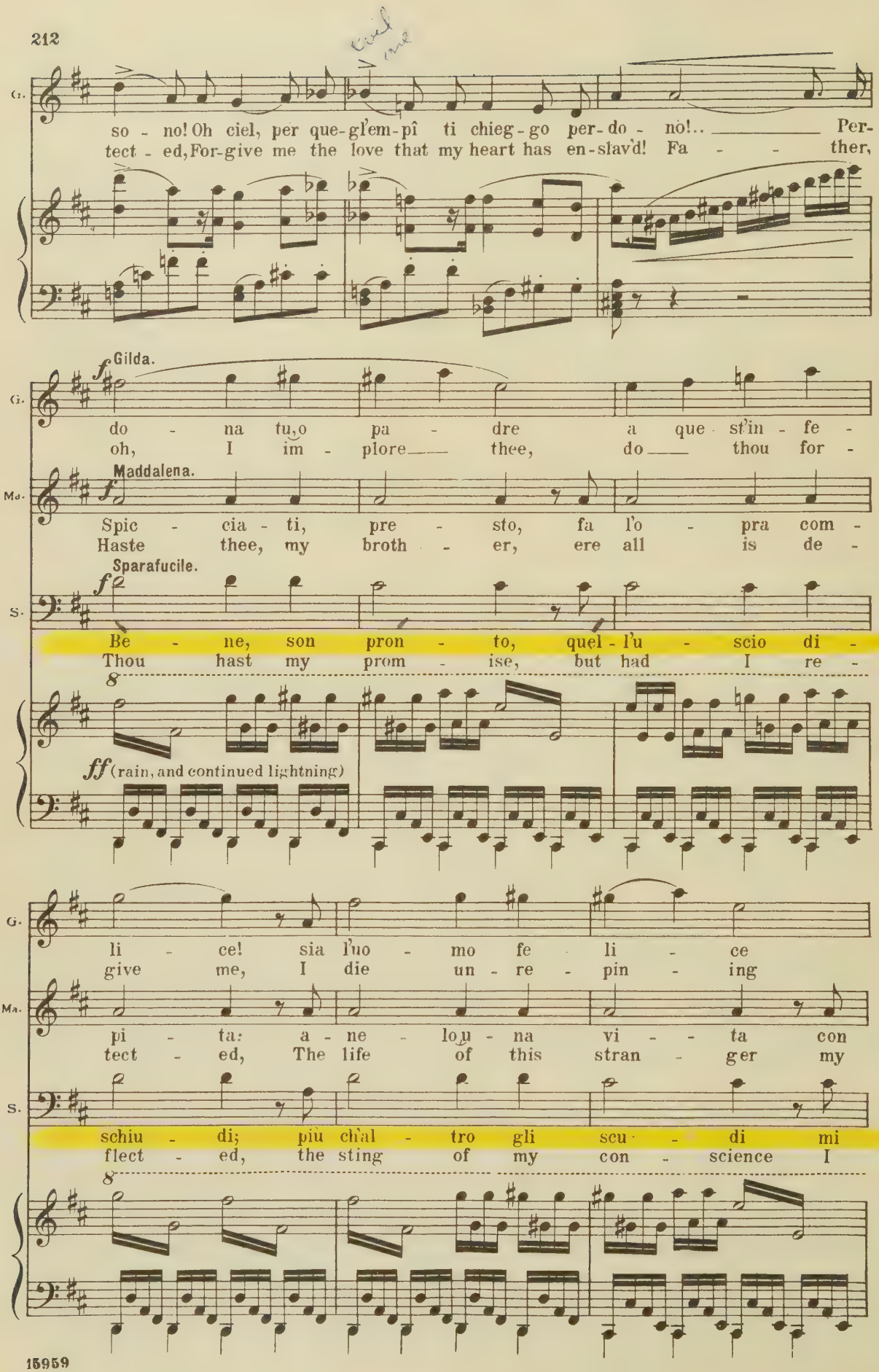
(violent thunder, the lightning ceases)

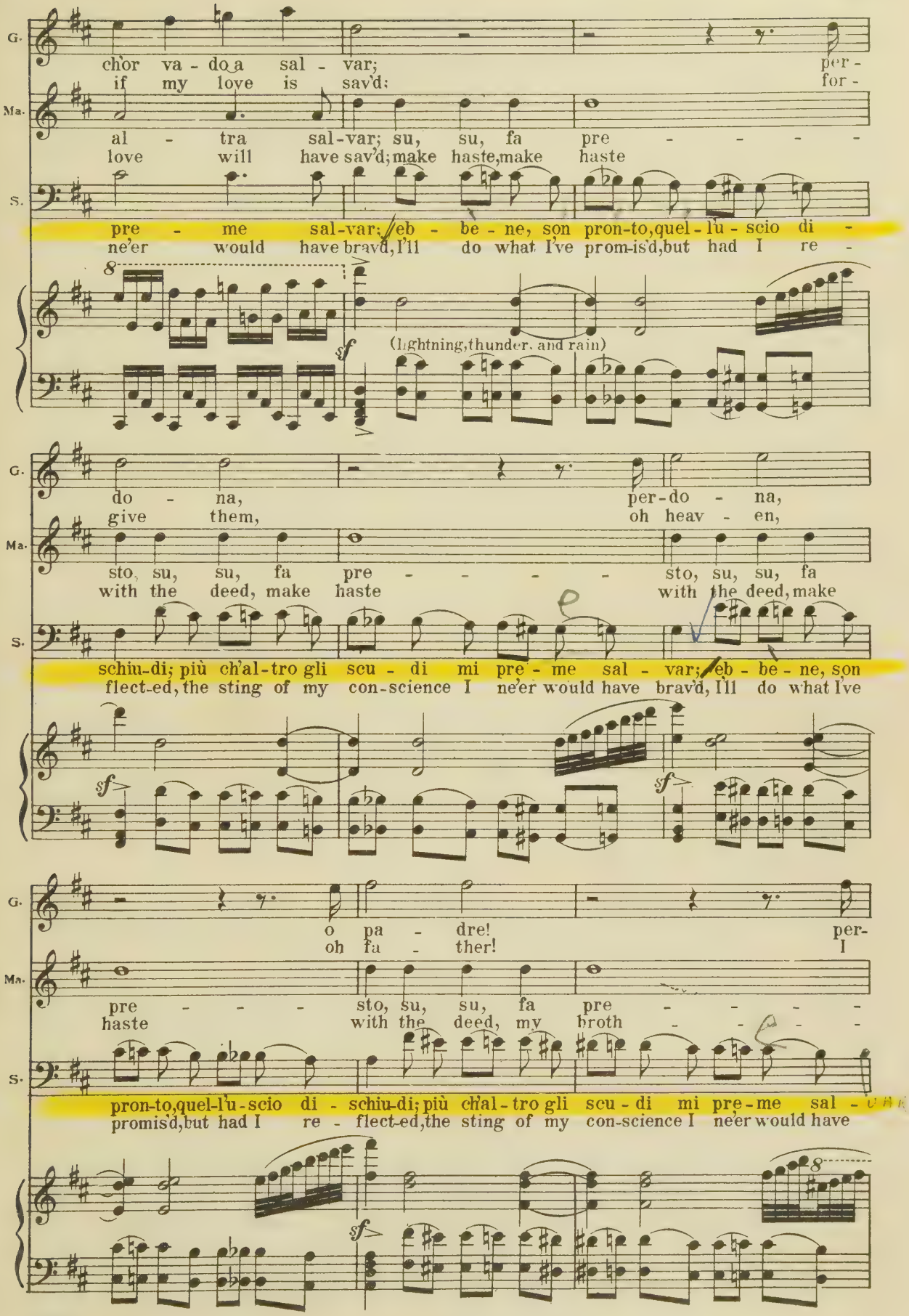
pp

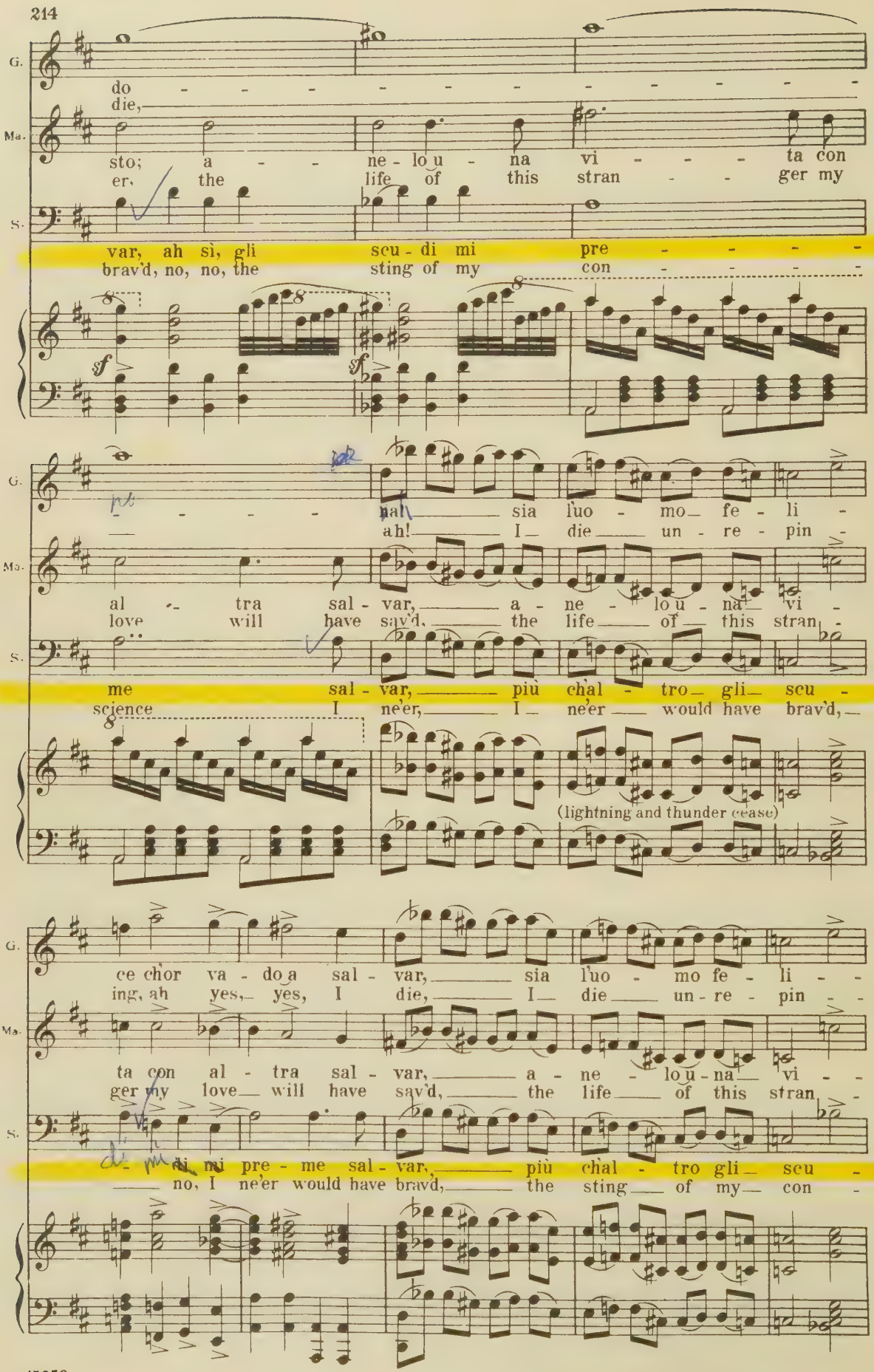

pp
(A clock strikes)
(Another clock strikes the
pp
pp
Ma.
Maddalena (in tears).
At - ten - di, fra - tel - lo.
Then wait, oh my brother.
S.
Sparafucile.
An - cor c'è mez - z'o - ra.
There's still half an hour.
half-hour)
G.
Gilda.
Che! pian-ge tal don - na!.. Ne a lui da-rò a - i - ta!
What, yon stranger weep-ing? Can I let him perish?
Bn.


G.
Ah s'egli al mio amo-re di-ven-ne ru-bel-lo, io vo' per la su-a get-tar la mia
And tho' he's for-gotten the faith he has sworn me, For him I will die, for I love him for
(Gilda knocks at the door.)
Maddalena.
Sparafucile.
G. M. S.
vi-ta...
ever.
Si pic-chia?
Who's knocking?
Fu il
'Tis
ff (thunder and lightning)
p
(Gilda knocks again.)
Maddalena.
Sparafucile.
S. M.
vento...
nothing.
Si pic-chia, ti di-co. È stra-no!.. Chi
Yes, yes, some one's knocking. A stranger— who
ff (thunder and lightning) p
Gilda.
S. G.
è?
is't?
Pie-tà d'un men-di-co; a-sil per la not-te a lui con-ce-
A lone, weary wan'rer for shel-ter im-plores you, your pi-ty de-

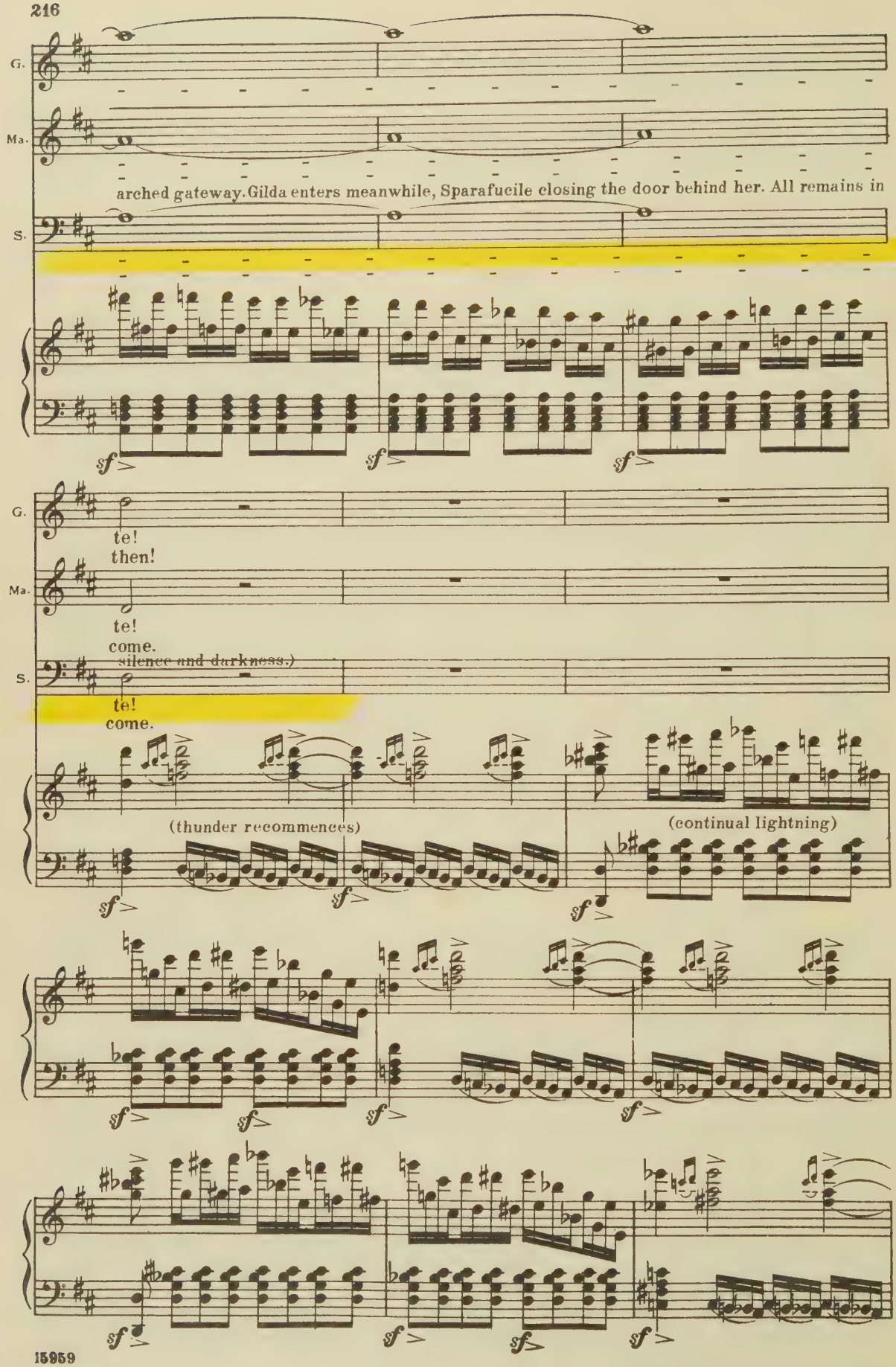

Maddalena.
Sparafucile (searching in the cupboard).
G. Ma. S.
de - te. Fia lun - ga tal not - te! Al - quan - to at - ten - de - te.
ny not. A stranger be - lat - ed. A guest un - ex - pect - ed.
Chorus.
Maddalena.
Ma.
Su spic - cia - ti, pre - sto, fa lo - pra com - pi - ta: a - ne - lo u - na vi - ta con al - tra sal -
Make haste with the deed ere the fraud is de - tected, The life of this stranger my love will have
(lightning)
Sparafucile.
Ma. S.
var. Eb - be - ne... son pron - to, quel - l'u - scio di - schiu - di, più chal - tro gli
sav'd. I'll do what I've prom - is'd, tho' had I re - flect - ed, The sting of my
(lightning)
Gilda.
S. G.
scu - di mi pre - me sal - var. Ah! pres - so al - la mor - te, sì gio - va - ne,
con - science I ne'er would have brav'd. Oh heav - en, have mer - cy! by thee I'm pro -

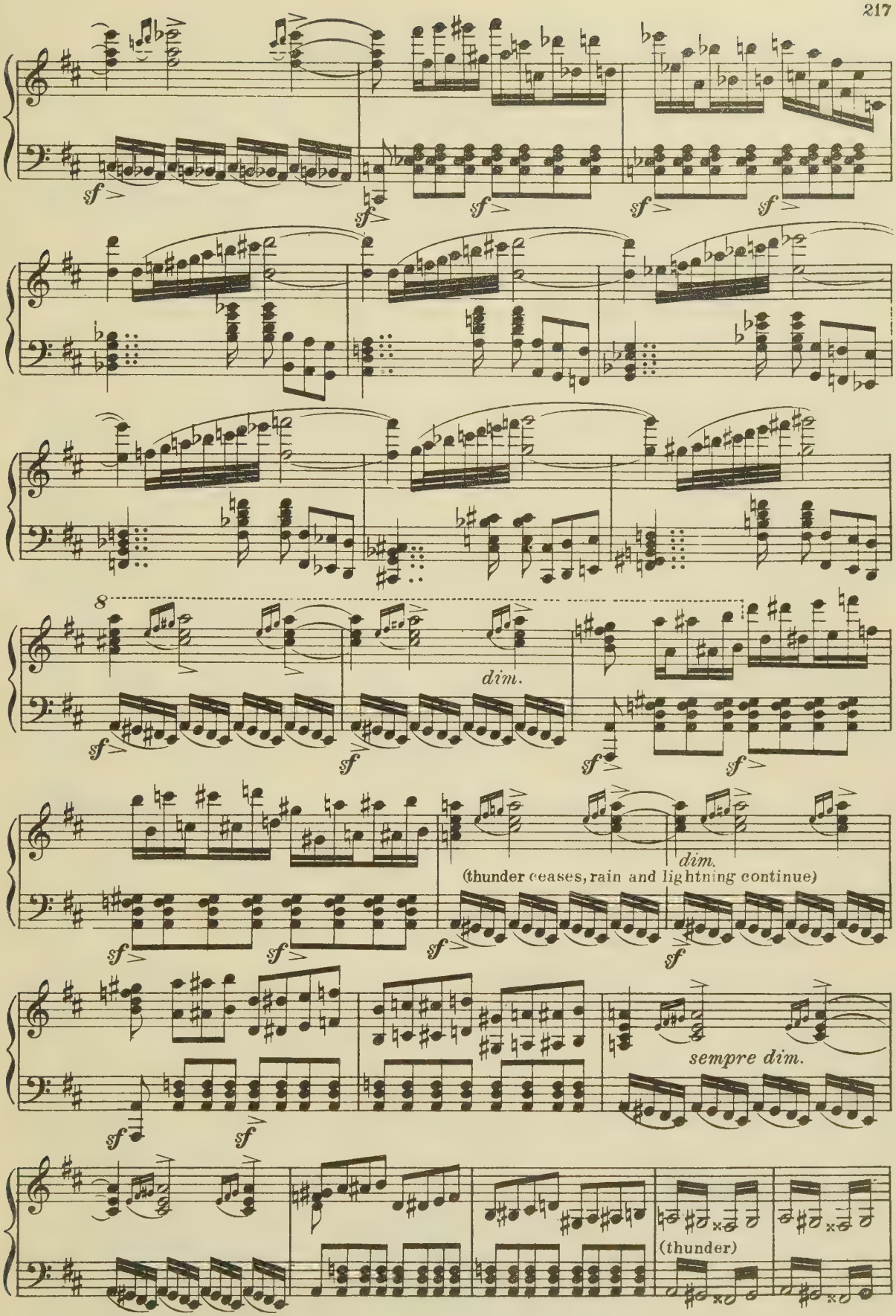

G.
so - no! Oh ciel, per que-gl'em-pî ti chieg-go per-do - nò!.. Per-
tect - ed, For-give me the love that my heart has en-slav'd! Fa - - ther,
f Gilda.
do - na tu, o pa - dre a que - st'in - fe -
oh, I im - plore thee, do thou for -
Ma.
f Maddalena.
Spic - cia - ti, pre - sto, fa l'o - pra com -
Haste thee, my broth - er, ere all is de -
S.
f Sparafucile.
Be - ne, son pron - to, quel - l'u - scio di -
Thou hast my prom - ise, but had I re -
8
ff (rain, and continued lightning)
G.
li - ce! sia l'uo - mo fe - li - ce
give me, I die un - re - pin - ing
Ma.
pi - ta: a - ne - lo u - na vi - - ta con
tect - ed, The life of this stran - ger my
S.
schiu - di; più ch'al - tro gli scu - di mi
flect - ed, the sting of my con - science I
8

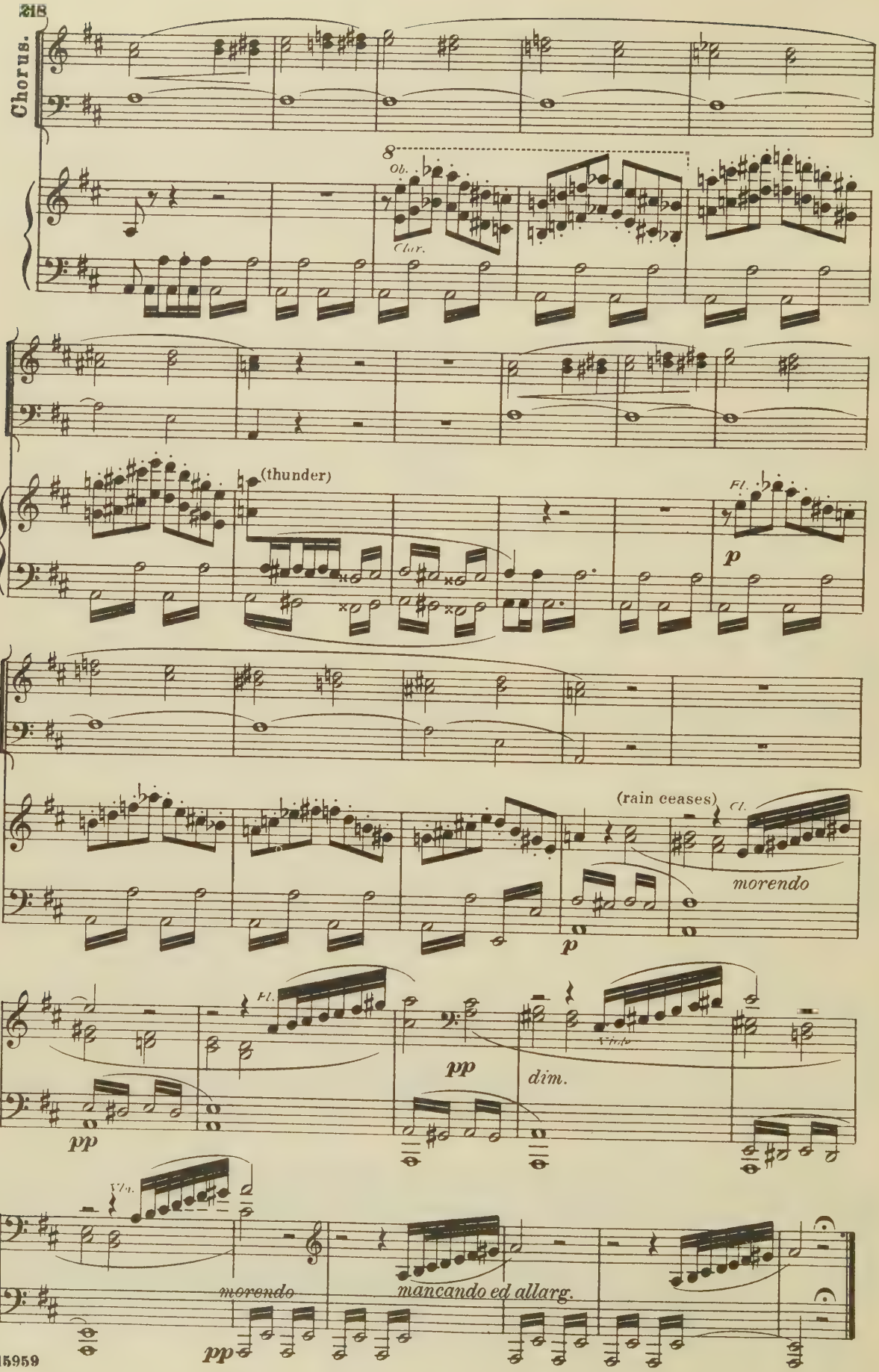

G.
Ma.
S.
chor va - do a sal - var; per -
if my love is sav'd: for -
al - tra sal-var; su, su, fa pre - - - - -
love will have sav'd; make haste, make haste
pre - me sal-var; eb - be - ne, son pron-to, quel - lu - scio di -
ne'er would have brav'd, I'll do what I've prom-is'd, but had I re -
(lightning, thunder, and rain)
do - na, per-do - na,
give them, oh heav - en,
sto, su, su, fa pre - - - - - sto, su, su, fa
with the deed, make haste with the deed, make
schiu-di; più ch'al-tro gli scu - di mi pre - me sal - var; eb - be - ne, son
flect-ed, the sting of my con-science I ne'er would have brav'd, I'll do what I've
o pa - dre! per-
oh fa - ther! I
pre - - - - sto, su, su, fa pre - - - - -
haste with the deed, my broth - - - - -
pron-to, quel-l'u-scio di - schiu-di; più ch'al-tro gli scu - di mi pre-me sal -
promis'd, but had I re - flect-ed, the sting of my con-science I ne'er would have


G.
do - - - - - - - - - - - -
die,
Ma.
sto; a - - ne - lo u - na vi - - - - ta con
er, the life of this stran - - - ger my
S.
var, ah sì, gli scu - di mi pre - - - - -
brav'd, no, no, the sting of my con - - - - -
sf
sf
G.
pa - - - - - nal sia l'uo - mo fe - li -
ah! I die un - re - pin -
Ma.
al - tra sal - var, a - ne - lo u - na vi -
love will have sav'd, the life of this stran -
S.
me sal - var, più chal - tro gli scu -
science I ne'er, I ne'er would have brav'd,
(lightning and thunder cease)
G.
ce chor va - do a sal - var, sia l'uo - mo fe - li - -
ing, ah yes, yes, I die, I die un - re - pin - -
Ma.
ta con al - tra sal - var, a - ne - lo u - na vi - -
ger my love will have sav'd, the life of this stran -
S.
di mi pre - me sal - var, più chal - tro gli scu -
no, I ne'er would have brav'd, the sting of my con -

(Gilda knocks again)
G.
ce chor va - do a sal - var.
ing, for my love is sav'd!
Ma.
ta con al - tra sal - var.
ger my love will have sav'd!
Spicciati...
Hasten, then.
S.
di mi pre - me sal - var.
science I ne'er would have brav'd.
Chorus.
p
fff (thunder and lightning)
p
G.
Di - o!
Heaven!
lo - ro per - do - na - -
is it thus I die, - - - -
Ma.
En - tra - te...
Come in!
En - tra - -
Thou'rt wel - -
(Sparafucile places himself behind the door, with a dagger; Maddalena opens, then runs to shut the
S.
A - pri...
O - pen.
En - tra - -
Thou'rt wel - -
8
ff (lightning and thunder)
sf


G.
Ma.
arched gateway. Gilda enters meanwhile, Sparafucile closing the door behind her. All remains in
S.
sf
G.
te!
then!
Ma.
te!
come.
(silence and darkness.)
S.
te!
come.
(thunder recommences)
(continual lightning)

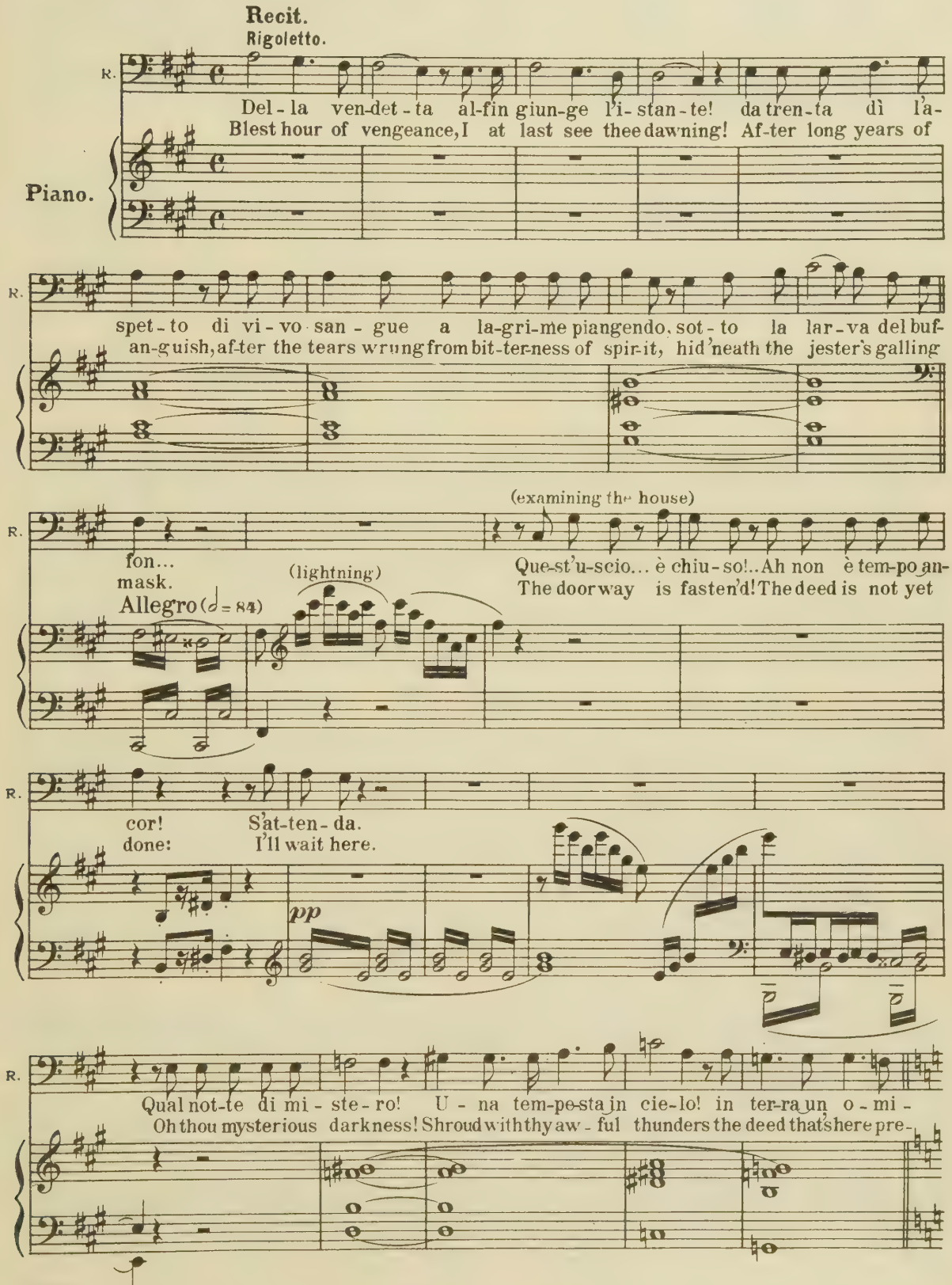

sf
dim.
(thunder ceases, rain and lightning continue)
sempre dim.
(thunder)

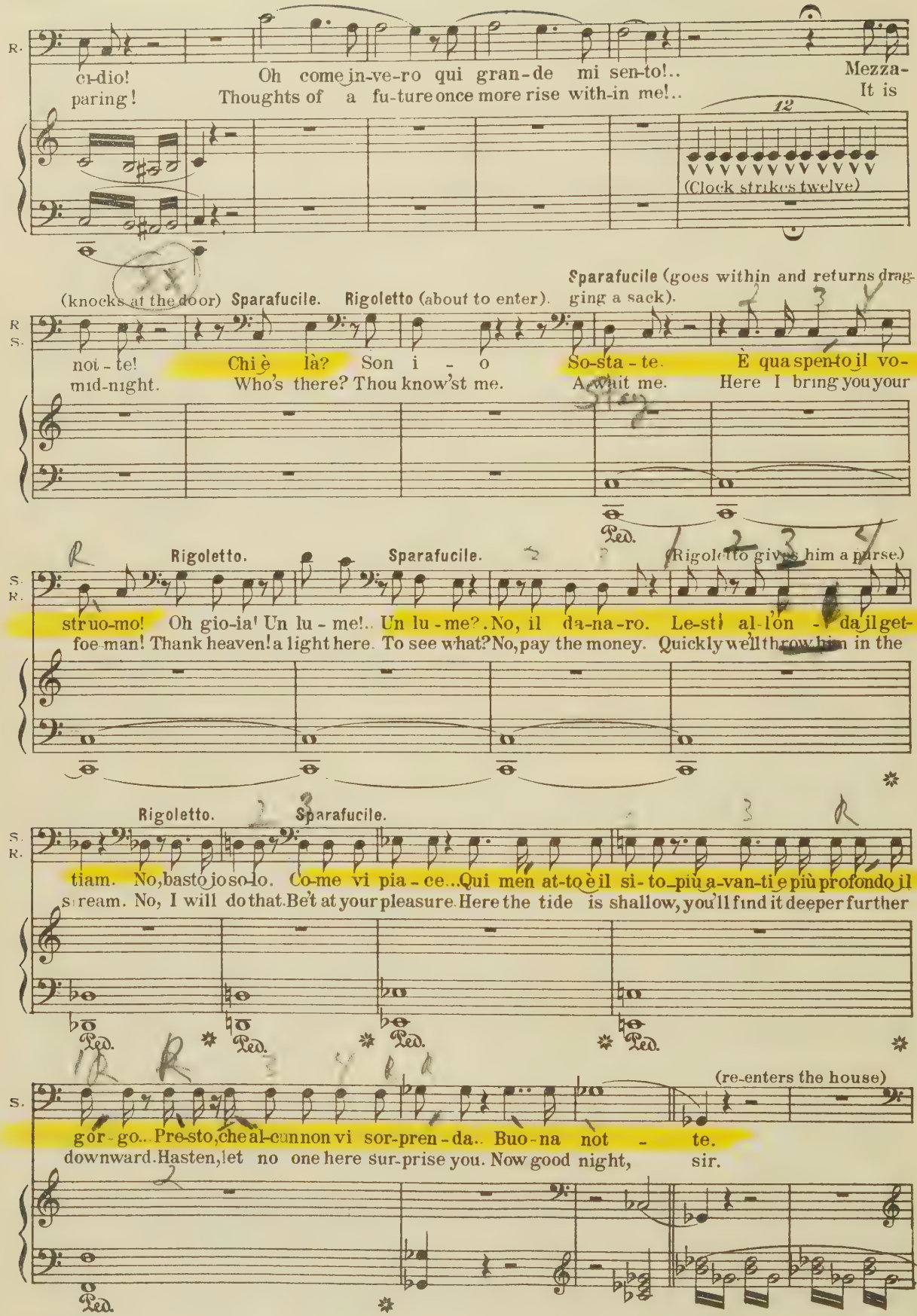

Chorus.
8
Ob.
Clar.
(thunder)
Fl.
p
(rain ceases)
Cl.
morendo
p
Fl.
pp
pp
Viola
dim.
Vln.
morendo
pp
rallentando ed allarg.

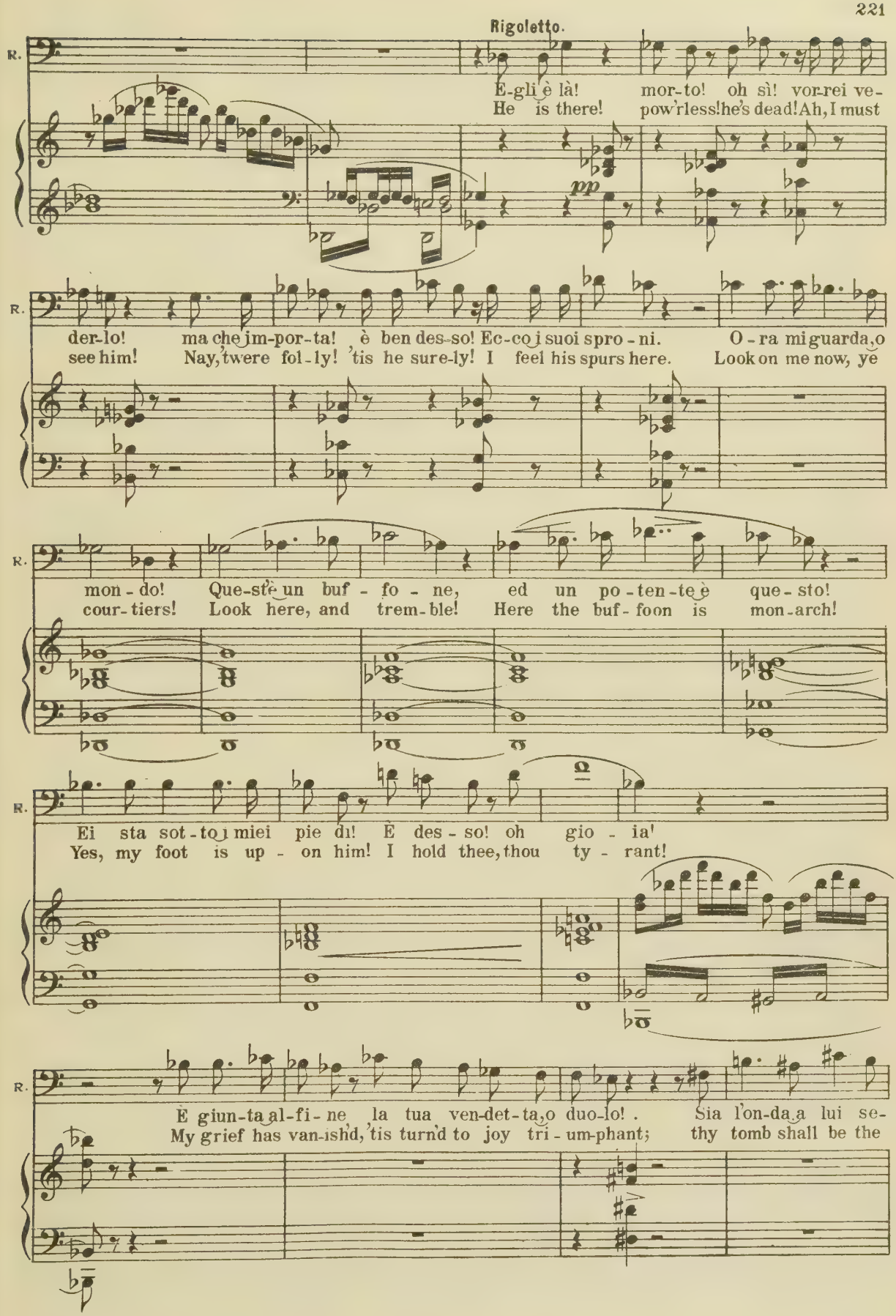
Nº 19. "Della vendetta alfin giunge l'istante!„

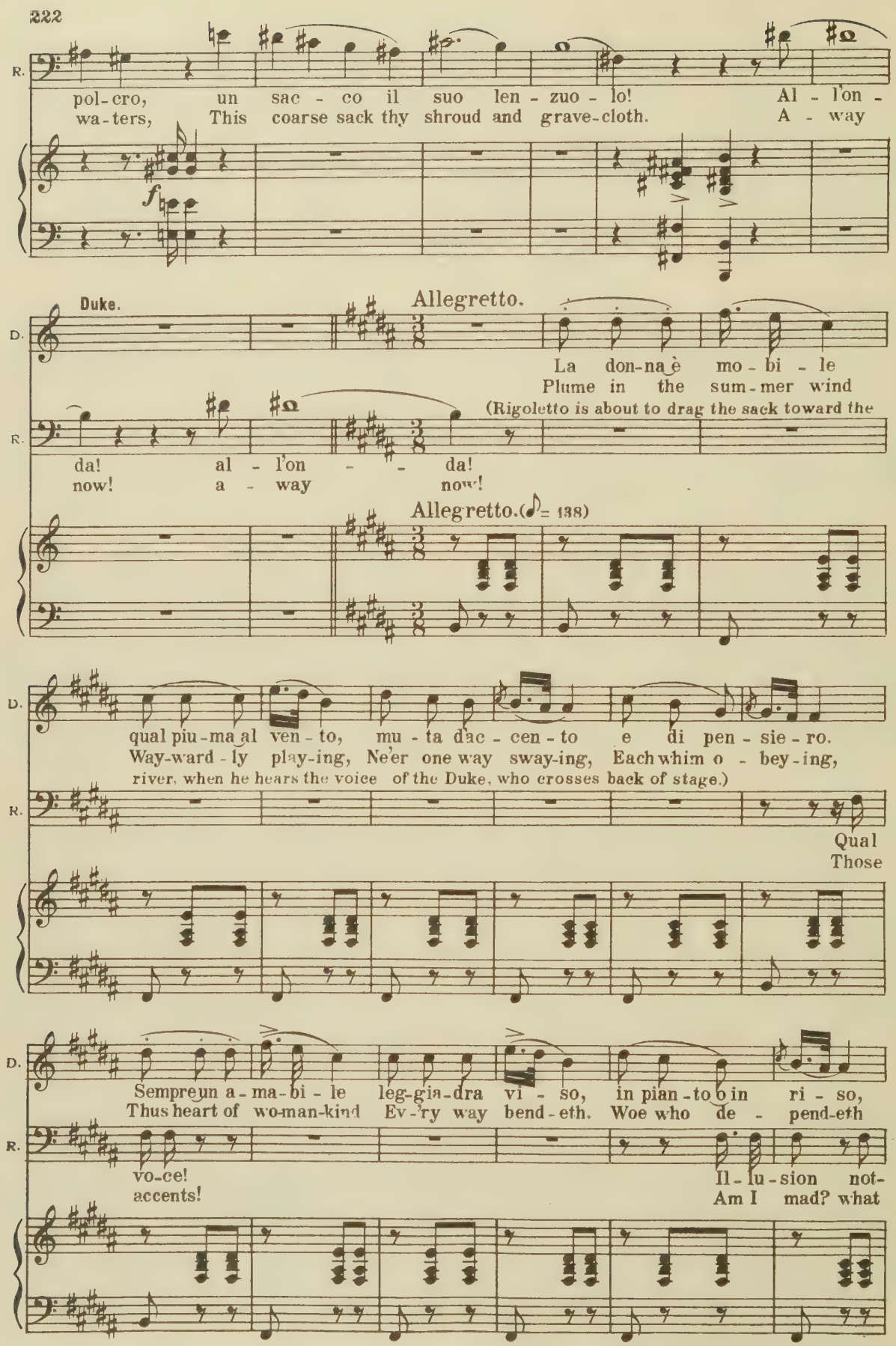
Recitative.

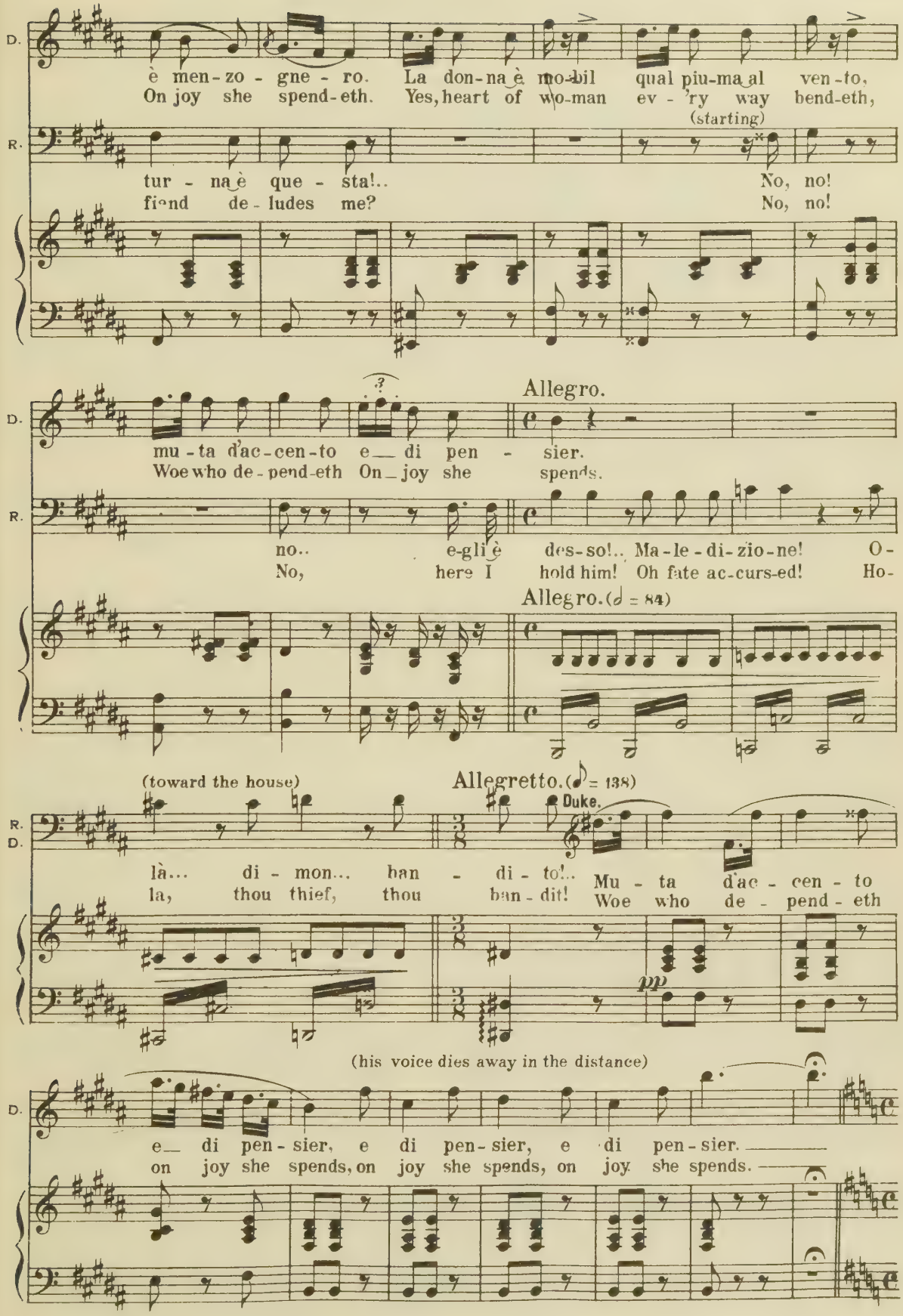
Rigoletto alone, closely wrapped in his mantle, comes forward from the back of the stage. The violence of the storm gradually abates. There are still a few flashes of lightning, and thunder in the distance.




R.
ci-dio!
paring!
Oh come in-ve-ro qui gran-de mi sen-to!..
Thoughts of a fu-ture once more rise with-in me!..
Mezza-
It is
12
(Clock strikes twelve)
(knocks at the door) Sparafucile. Rigoletto (about to enter).
Sparafucile (goes within and returns dragging a sack).
R
S.
not-te!
mid-night.
Chi è là? Son i - o
Who's there? Thou know'st me.
So-sta-te.
A-wait me.
È qua spen-to il vo-
Here I bring you your
Ped.
Rigoletto.
Sparafucile.
(Rigoletto gives him a purse)
S.
R.
stru-mo! Oh gio-ia! Un lu-me!.. Un lu-me?. No, il da-na-ro. Le-sti al-l'on - da il get-
foe-man! Thank heaven! a light here. To see what? No, pay the money. Quickly we'll throw him in the
Rigoletto.
Sparafucile.
S.
R.
tiam. No, basto jo so-lo. Co-me vi pia-ce...Qui men at-to è il si-to più a-van-ti e più profondo il
stream. No, I will do that. Be't at your pleasure. Here the tide is shallow, you'll find it deeper further
Ped.
Ped.
Ped.
(re-enters the house)
S.
gor-go.. Pre-sto, che al-cun non vi sor-pren-da.. Buo-na not - te.
downward. Hasten, let no one here sur-prise you. Now good night, sir.
Ped.

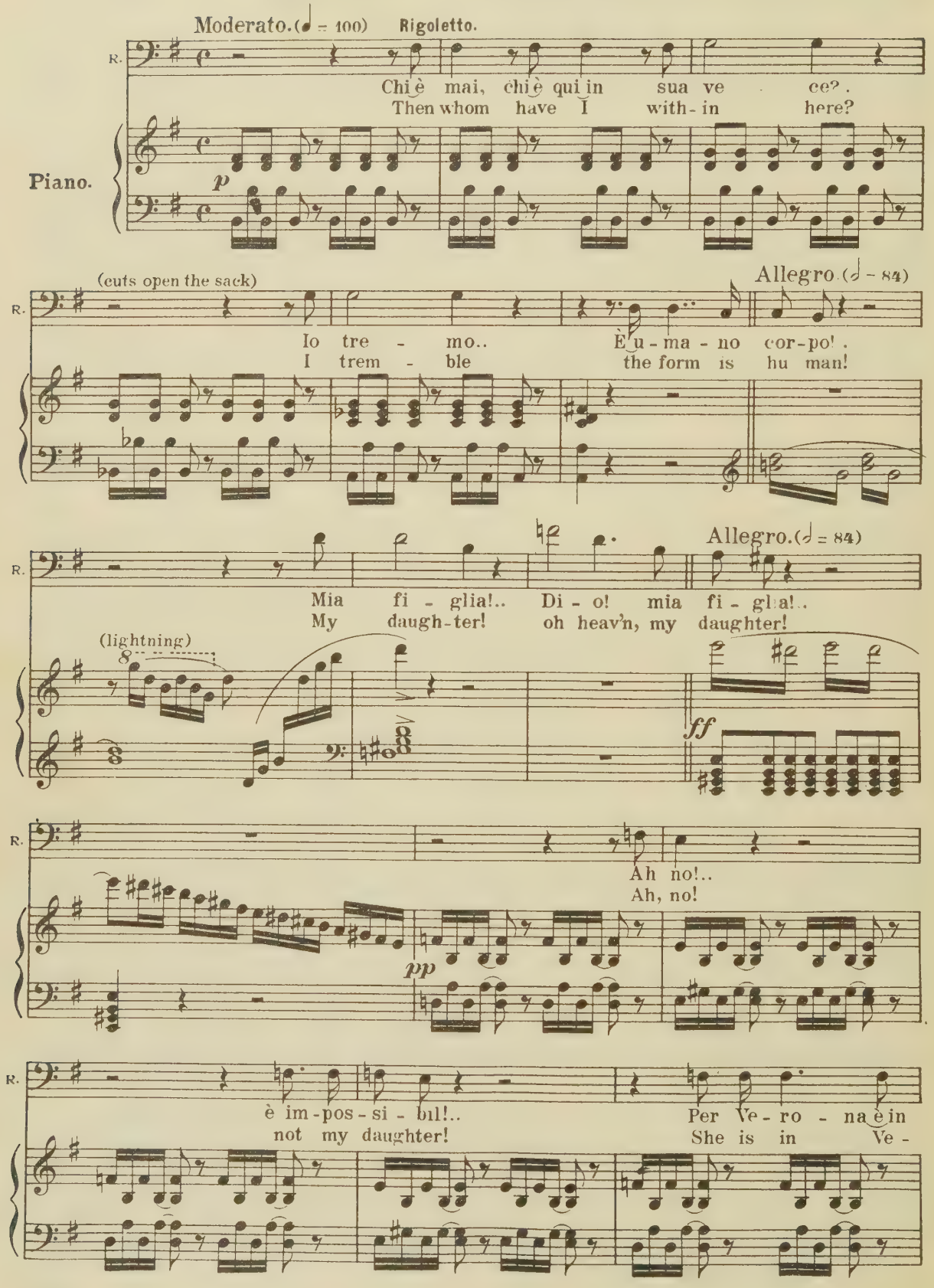

Rigoletto.
R.
E-gli è là! mor-to! oh sì! vor-rei ve-
He is there! pow'rless! he's dead! Ah, I must
pp
der-lo! ma che im-por-ta! è ben des-so! Ec-co i suoi spro-ni. O-ra mi guarda, o
see him! Nay, 'twere fol-ly! 'tis he sure-ly! I feel his spurs here. Look on me now, ye
mon-do! Que-st'è un buf-fo-ne, ed un po-ten-te è que-sto!
cour-tiers! Look here, and trem-ble! Here the buf-foon is mon-arch!
Ei sta sot-to i miei pie di! È des-so! oh gio-ia!
Yes, my foot is up-on him! I hold thee, thou ty-rant!
È giun-ta al fi-ne la tua ven-det-ta, o duo-lo! . Sia l'on-da a lui se-
My grief has van-ish'd, 'tis turn'd to joy tri-um-phant; thy tomb shall be the

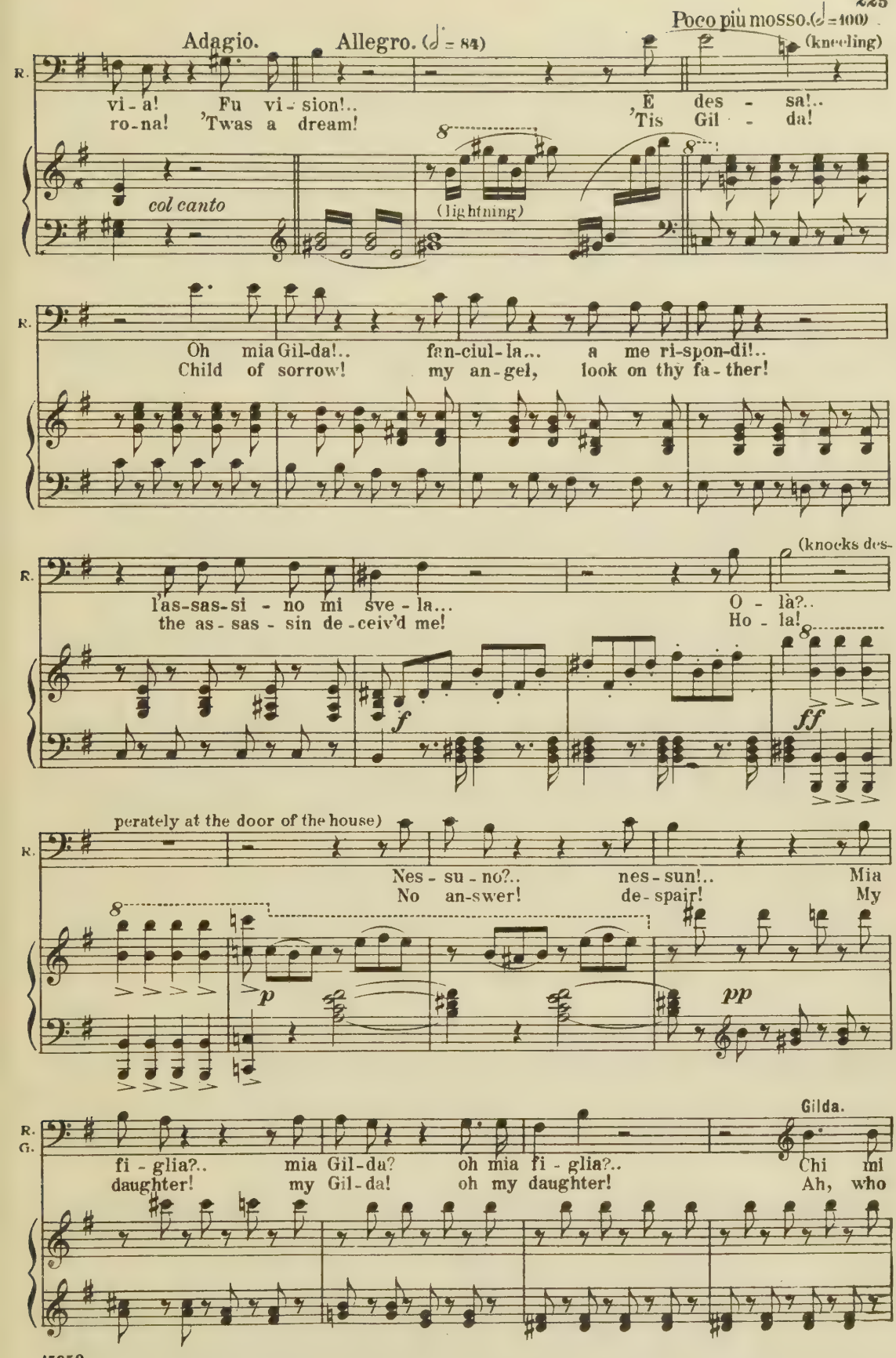

R.
pol-cro, un sac - co il suo len - zuo - lo! Al - l'on -
wa-ters, This coarse sack thy shroud and grave-cloth. A - way
f
Duke.
Allegretto.
D.
La don-na è mo - bi - le
Plume in the sum-mer wind
(Rigoletto is about to drag the sack toward the
R.
da! al - l'on - - da!
now! a - way now!
Allegretto.(♪= 138)
D.
qual piu-ma al ven - to, mu - ta d'ac - cen - to e di pen - sie - ro.
Way-ward - ly play-ing, Ne'er one way sway-ing, Each whim o - bey-ing,
river, when he hears the voice of the Duke, who crosses back of stage.)
R.
Qual
Those
D.
Sempreun a - ma-bi - le leg-gia-dra vi - so, in pian - to o in ri - so,
Thus heart of wo-man-kind Ev-'ry way bend-eth. Woe who de - pend-eth
R.
vo-ce!
accents!
Il - lu - sion not-
Am I mad? what

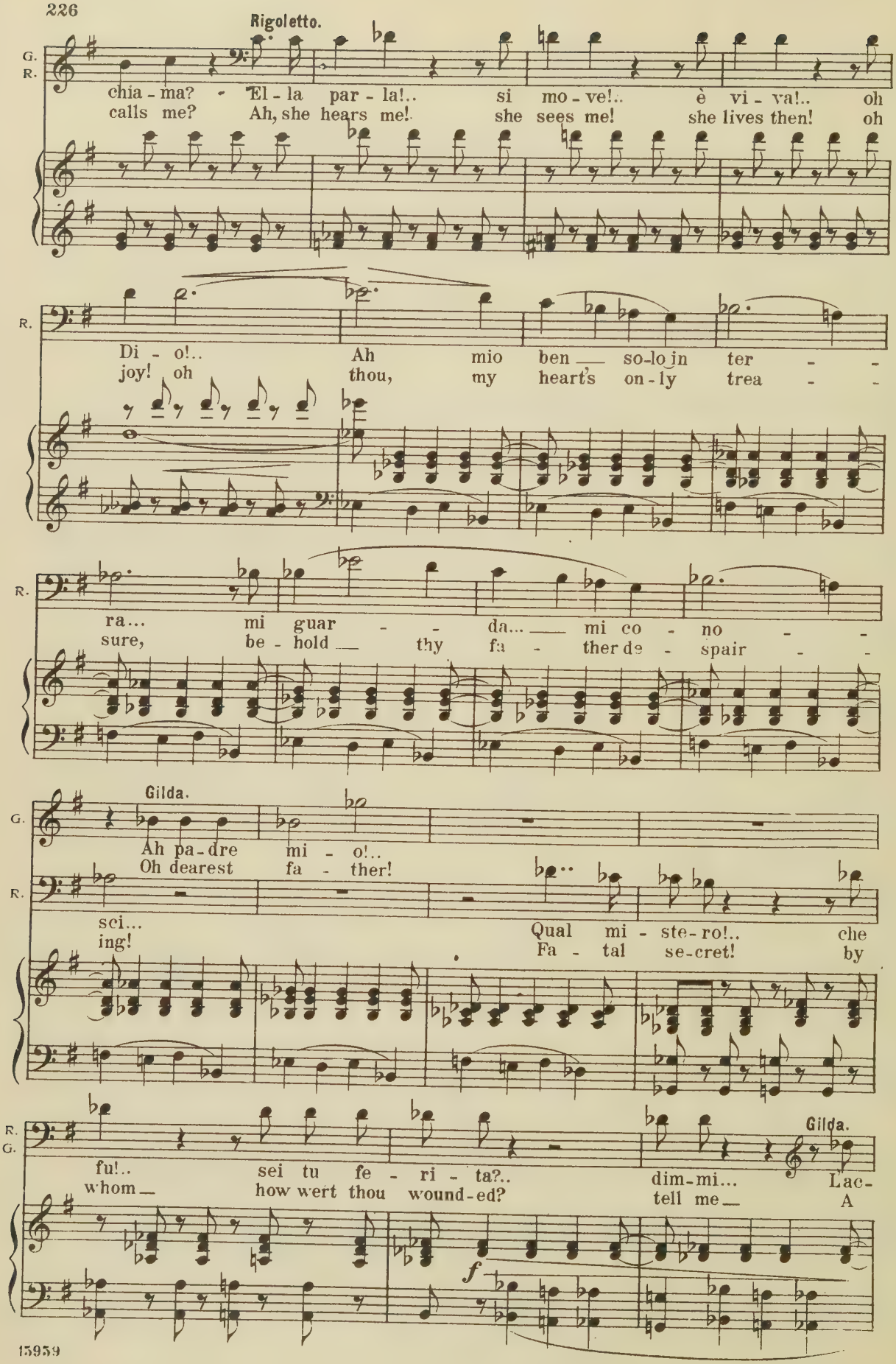

D.
è men-zo-gne-ro. La don-na è mo-bil qual piu-ma al ven-to,
On joy she spend-eth. Yes, heart of wo-man ev-'ry way bend-eth,
R.
(starting)
tur-na è que-sta!.. No, no!
fiend de-ludes me? No, no!
Allegro.
mu-ta d'ac-cen-to e di pen-sier.
Woe who de-pend-eth On joy she spends.
no.. e-gli è des-so!.. Ma-le-di-zio-ne! O-
No, here I hold him! Oh fate ac-curs-ed! Ho-
Allegro. (♩ = 84)
(toward the house)
Allegretto. (𝅗𝅥 = 138)
Duke.
là... di-mon... ban-di-to!.. Mu-ta d'ac-cen-to
la, thou thief, thou ban-dit! Woe who de-pend-eth
pp
(his voice dies away in the distance)
e di pen-sier, e di pen-sier, e di pen-sier.
on joy she spends, on joy she spends, on joy she spends.

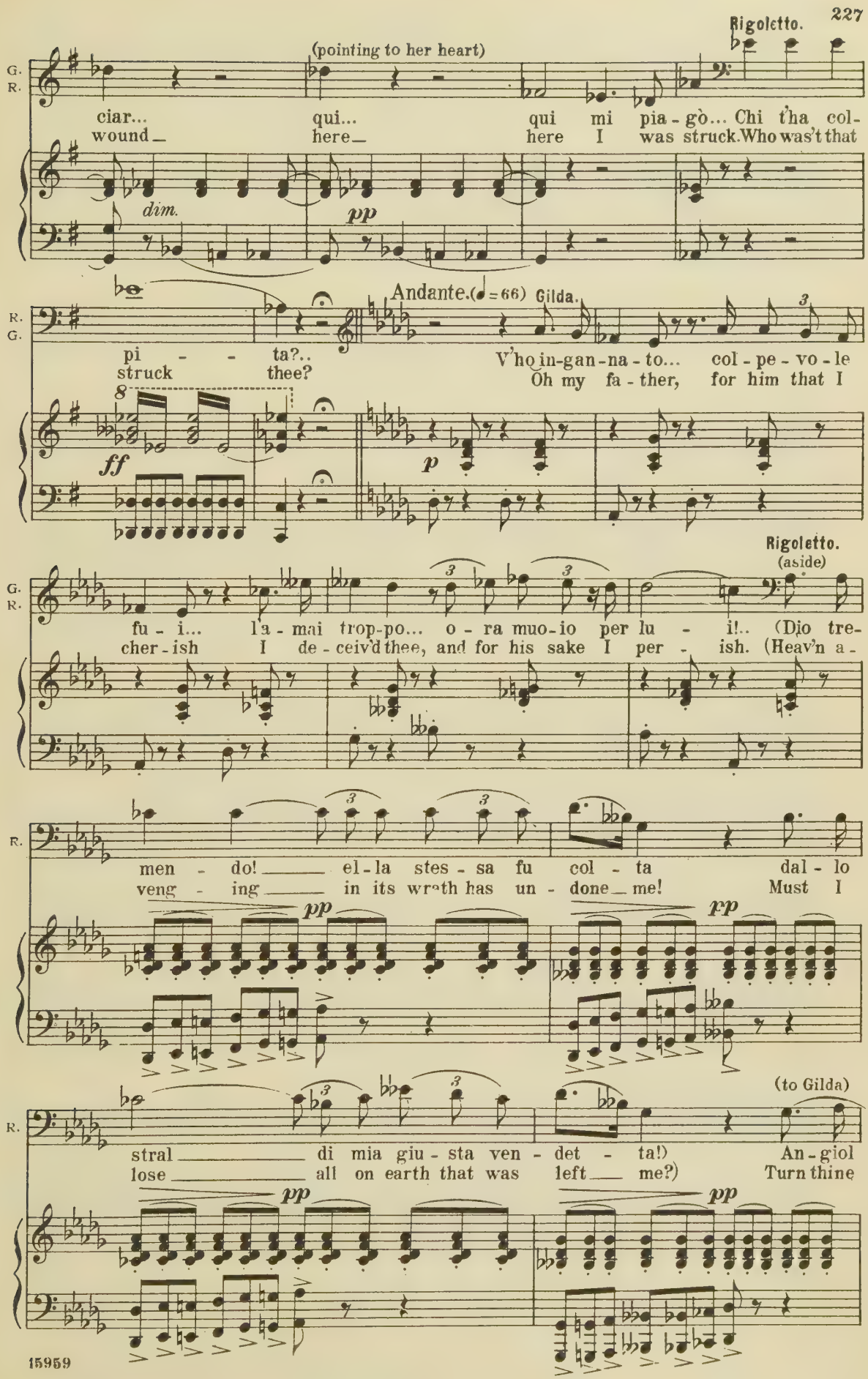
Nº 20. "V'ho ingannato.. colpevole fui.,,

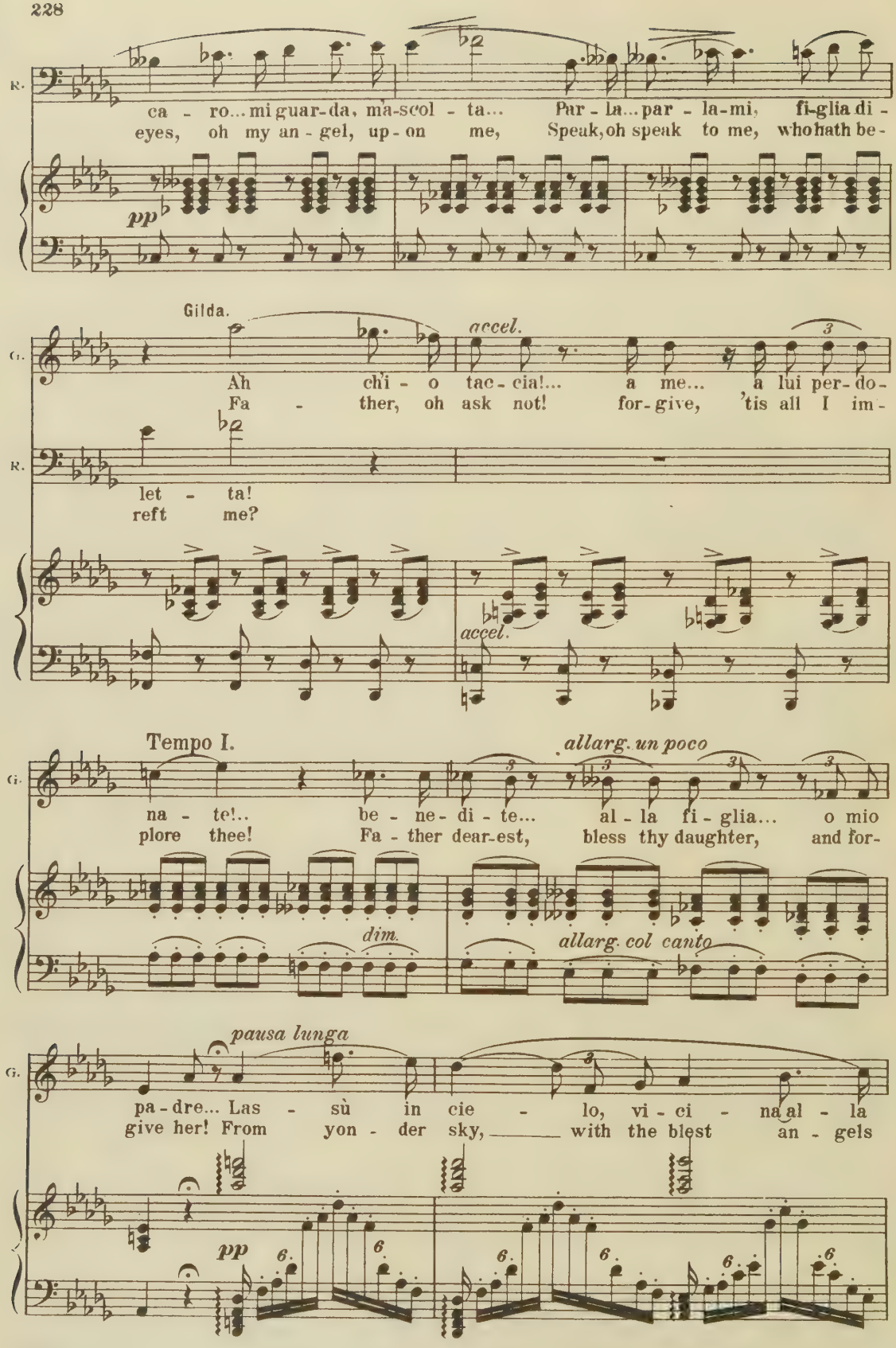
Recitative and Final Duet.

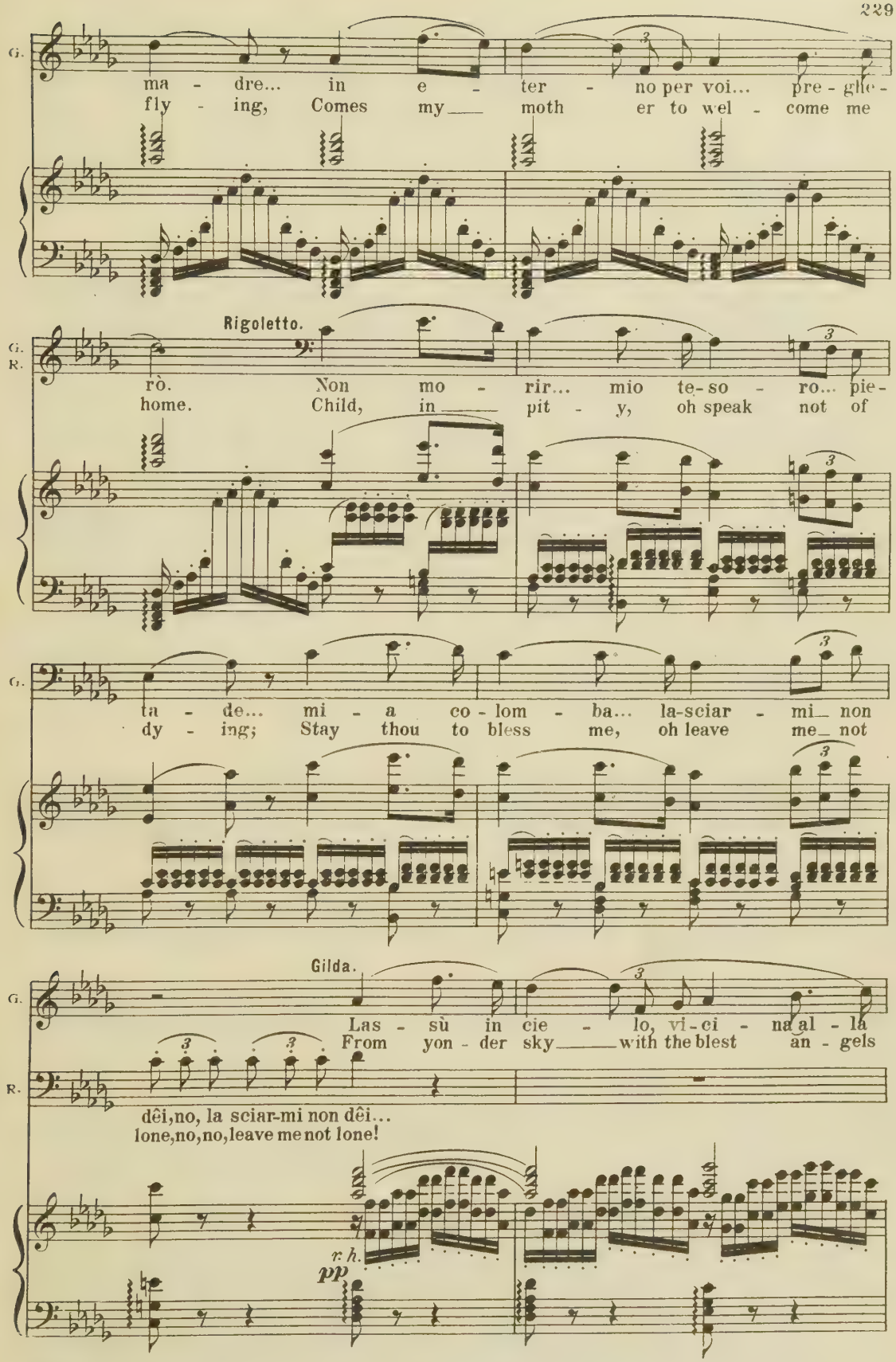


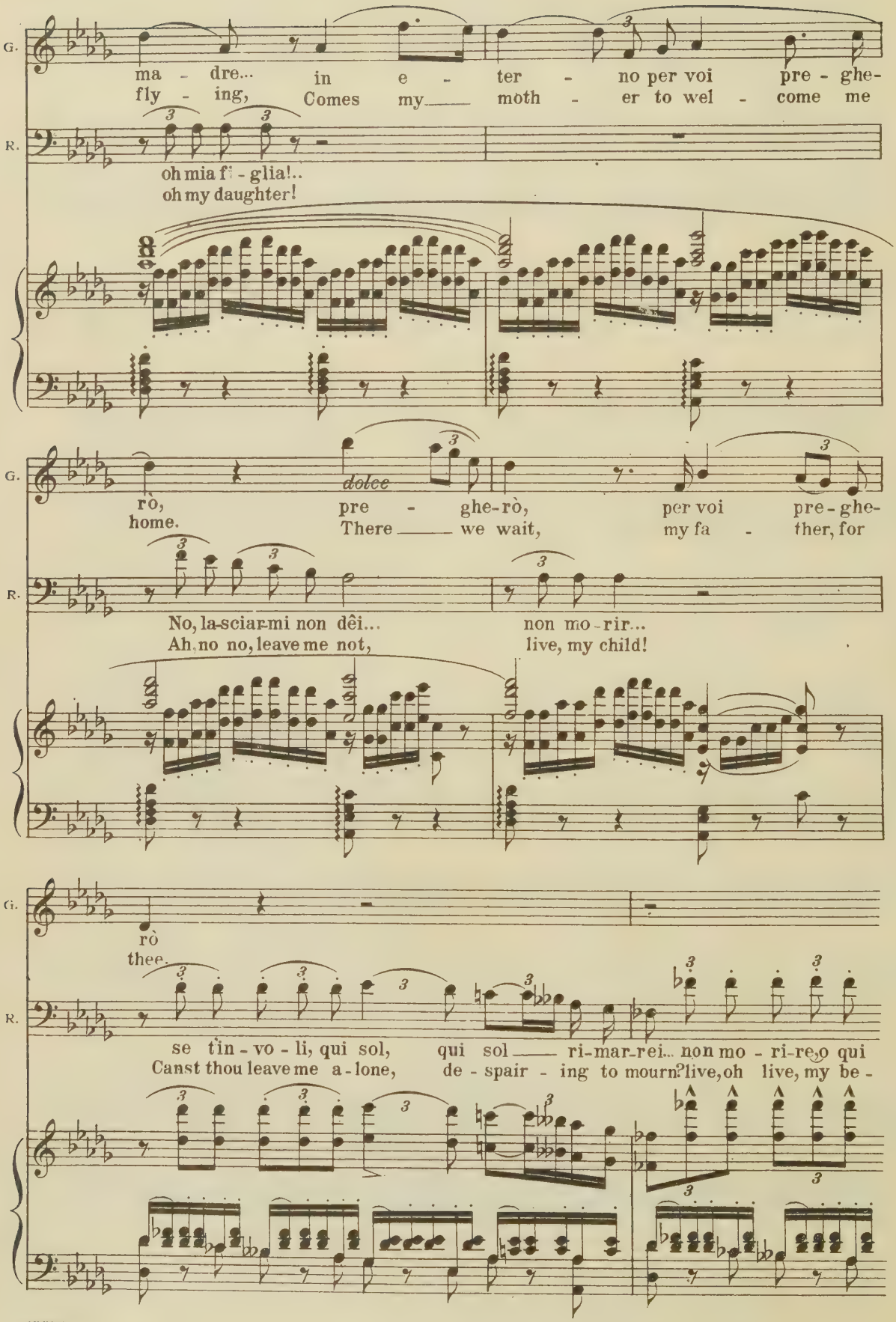

Adagio.
Allegro. (♩ = 84)
Poco più mosso. (♩ = 100)
(kneeling)
R.
vi - a! Fu vi - sion!..
ro - na! 'Twas a dream!
'E des - sa!..
'Tis Gil - da!
col canto
(lightning)
Oh mia Gil-da!.. fan-ciul-la... a me ri-spon-di!..
Child of sorrow! my an-gel, look on thy fa-ther!
(knocks des-
l'as-sas-si - no mi sve - la...
the as - sas - sin de - ceiv'd me!
O - là?..
Ho - la!
f
ff
perately at the door of the house)
Nes - su - no?.. nes - sun!.. Mia
No an-swer! de-spair! My
p
pp
Gilda.
R.
G.
fi - glia?.. mia Gil-da? oh mia fi - glia?..
daughter! my Gil-da! oh my daughter!
Chi mi
Ah, who

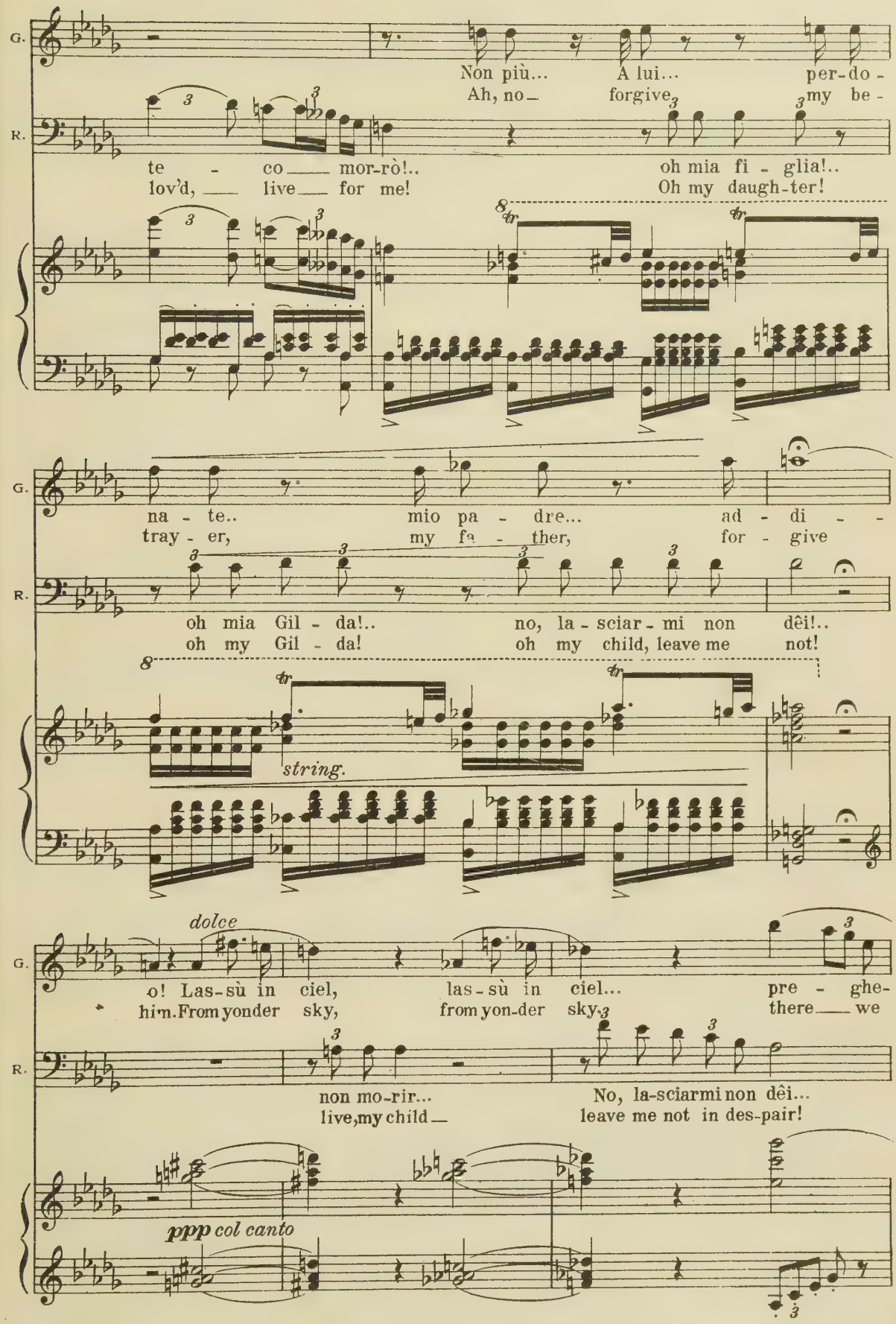

Rigoletto.
G.
R.
chia - ma? - El - la par - la!.. si mo - ve!.. è vi - va!.. oh
calls me? Ah, she hears me! she sees me! she lives then! oh
R.
Di - o!.. Ah mio ben — so-lo in ter - -
joy! oh thou, my heart's on - ly trea - -
R.
ra... mi guar - - da... — mi co - no - -
sure, be - hold — thy fa - ther de - spair - -
Gilda.
G.
Ah pa - dre mi - o!..
Oh dearest fa - ther!
R.
sci...
ing!
Qual mi - ste - ro!.. che
Fa - tal se - cret! by
R.
G.
fu!.. sei tu fe - ri - ta?..
whom — how wert thou wound - ed?
Gilda.
dim - mi... L'ac -
tell me — A
f

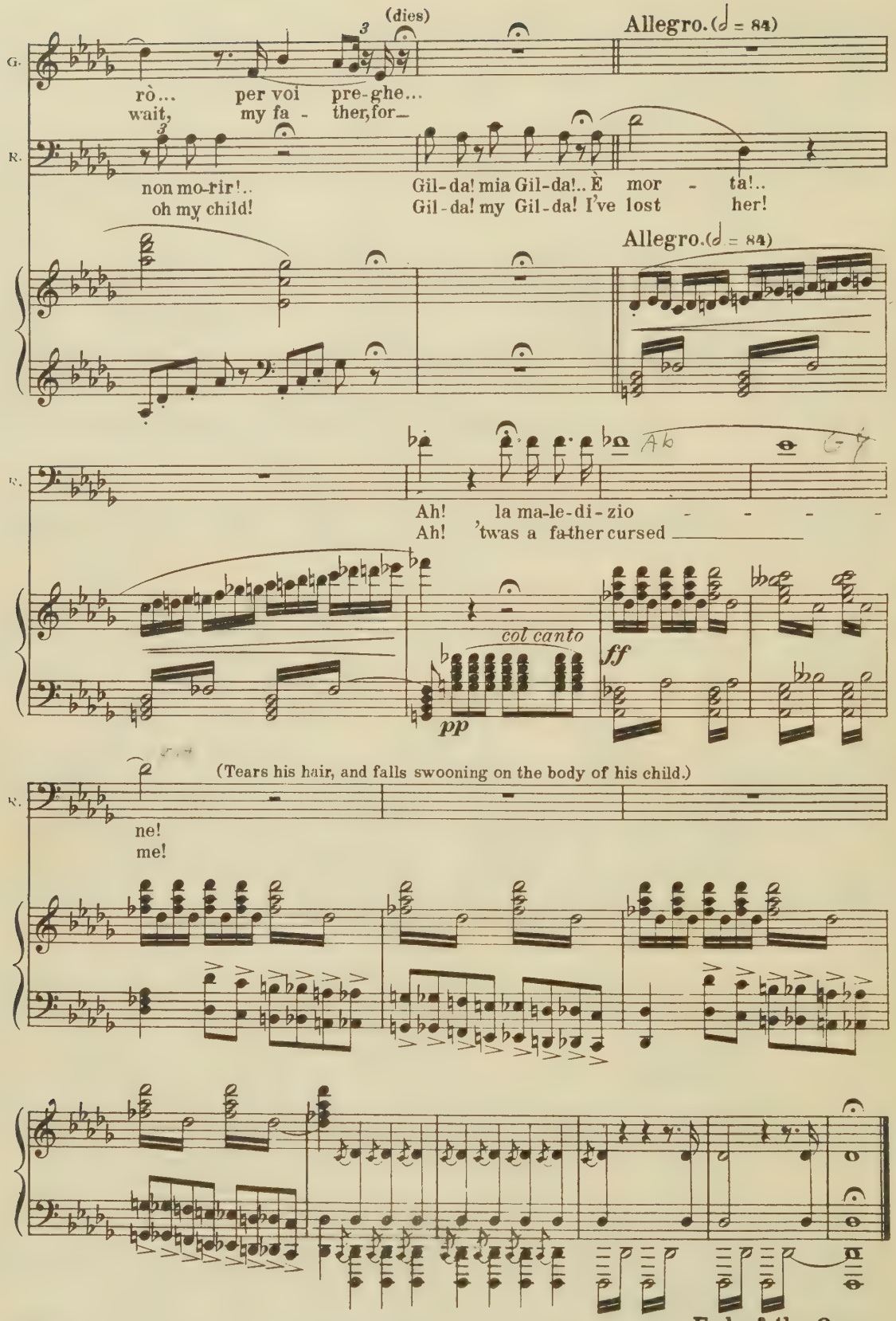

Rigoletto.
(pointing to her heart)
ciar... qui... qui mi pia-gò... Chi t'ha col-
wound here here I was struck. Who was't that
dim.
pp
Andante. (♩=66) Gilda.
pi - - ta?..
struck thee?
V'ho in-gan-na-to... col-pe-vo-le
Oh my fa-ther, for him that I
ff
p
Rigoletto.
(aside)
fu-i... l'a-mai trop-po... o-ra muo-io per lu - i!.. (Dio tre-
cher-ish I de-ceiv'd thee, and for his sake I per - ish. (Heav'n a-
men - do! el-la stes-sa fu col - ta dal - lo
veng - ing in its wrath has un - done me! Must I
pp
pp
(to Gilda)
stral di mia giu-sta ven - det - ta!) An-giol
lose all on earth that was left me?) Turn thine
pp
pp


R.
ca - ro... mi guar-da, ma-scol - ta... Par - la... par - la-mi, fi-glia di -
eyes, oh my an - gel, up - on me, Speak, oh speak to me, who hath be -
pp
Gilda.
accel.
G.
Ah chi - o tac - cia!... a me... a lui per-do -
Fa - ther, oh ask not! for-give, 'tis all I im -
R.
let - ta!
reft me?
accel.
Tempo I.
allarg. un poco
G.
na - te!.. be - ne - di - te... al - la fi - glia... o mio
plore thee! Fa - ther dear-est, bless thy daughter, and for -
dim.
allarg. col canto
pausa lunga
G.
pa - dre... Las - sù in cie - lo, vi - ci - na al - la
give her! From yon - der sky, with the blest an - gels
pp
6.
6.
6.
6.
6.
6.


G.
ma - dre... in e - ter - no per voi... pre - glie -
fly - ing, Comes my moth er to wel - come me
Rigoletto.
G.
R.
rò. Non mo - rir... mio te - so - ro... pie -
home. Child, in pit - y, oh speak not of
G.
ta - de... mi - a co - lom - ba... la-sciar - mi non
dy - ing; Stay thou to bless me, oh leave me not
Gilda.
G.
Las - sù in cie - lo, vi - ci - na al - la
From yon - der sky with the blest an - gels
R.
dêi, no, la sciar-mi non dêi...
lone, no, no, leave me not lone!
r. h.
pp


G.
ma - dre... in e - ter - no per voi pre - ghe-
fly - ing, Comes my moth - er to wel - come me
R.
oh mia fi - glia!..
oh my daughter!
G.
dolce
rò, pre - ghe-rò, per voi pre-ghe-
home. There we wait, my fa - ther, for
R.
No, la-sciar-mi non dêi... non mo-rir...
Ah no no, leave me not, live, my child!
G.
rò
thee.
R.
se tin - vo - li, qui sol, qui sol ri-mar-rei... non mo - ri-re, o qui
Canst thou leave me a - lone, de - spair - ing to mourn? live, oh live, my be -


G.
R.
Non più... A lui... per-do -
Ah, no_ forgive my be -
te - co_ mor-rò!.. oh mia fi - glia!..
lov'd, _ live_ for me! Oh my daugh-ter!
tr
na - te.. mio pa - dre... ad - di - -
tray - er, my fa - ther, for - give
oh mia Gil - da!.. no, la - sciar - mi non dêi!..
oh my Gil - da! oh my child, leave me not!
string.
dolce
o! Las-sù in ciel, las-sù in ciel... pre - ghe-
him. From yonder sky, from yon-der sky, there_ we
non mo-rir... No, la-sciarmi non dêi...
live, my child_ leave me not in des-pair!
ppp col canto



End of the Opera.

LABORUM
DULCIS
LENIMEN
G. SCHIRMER

LABORUM
DULCE
LENIMEN
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